ALEX LIFESON, SLASH, ERIC JOHNSON, BRUCE SPRINGSTEEN

GUITAR TRICKS INSIDER

DIGITAL EDITION

ISSUE #3 • APR/MAY

NAME THAT TUNE: DOUBLE STOPS

SOUND ADVICE FROM ROBBEN FORD

LESLIE WEST ON RECORDING *WHO'S NEXT*

WOODSTOCK - WHO GOT PAID WHAT

VAN HALEN INFLUENCES, GUITARS, AND DISCOVERING TAPPING

PRODUCT REVIEWS:
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BREEDLOVE
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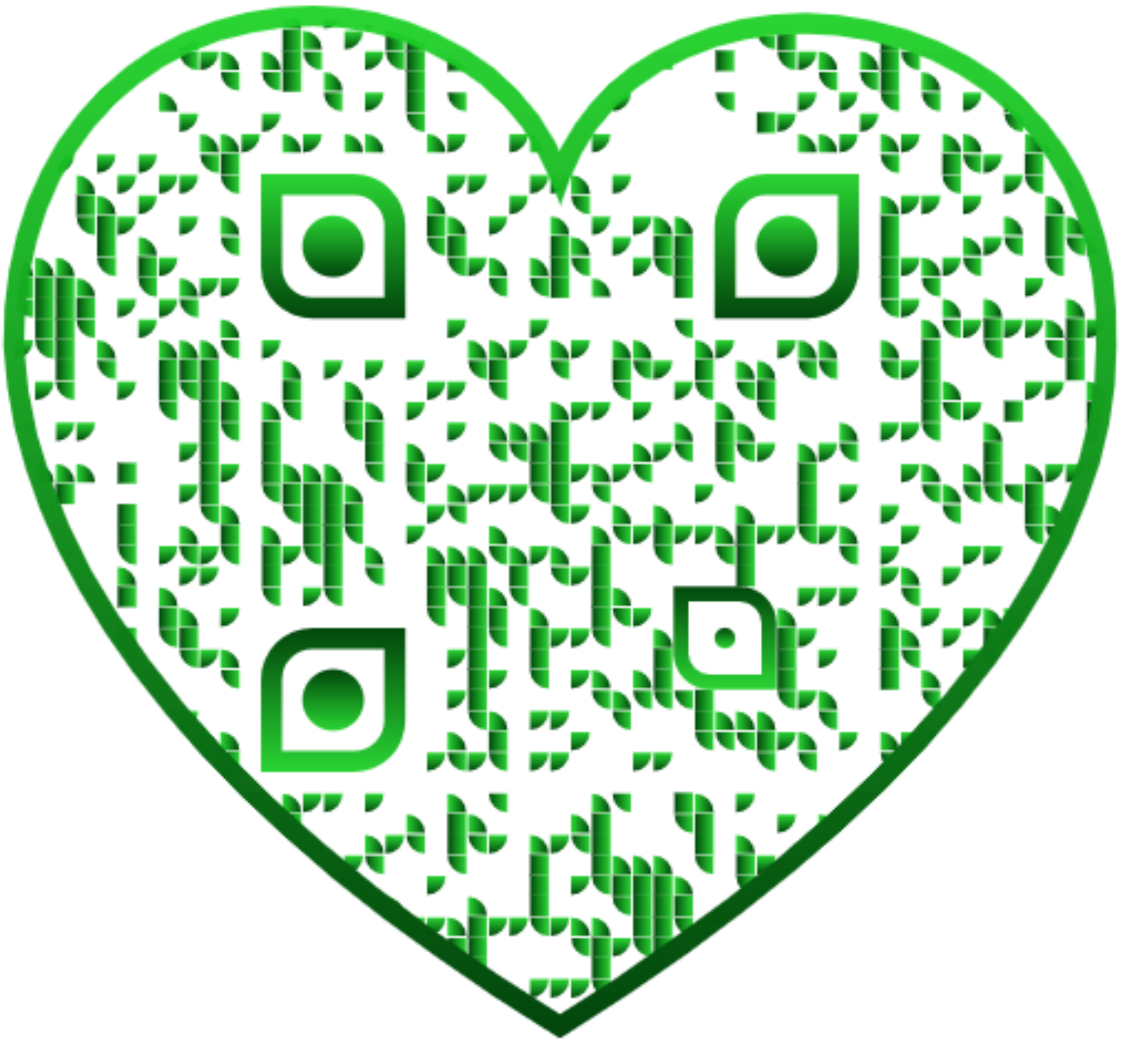
Learn 7 Killer Amp Tweaks

VAN HALEN LIVE 2015 by Igor Vidyashev Atlas Icons

THE ALLMAN BROTHERS REMEMBER THEIR FIRST JAM



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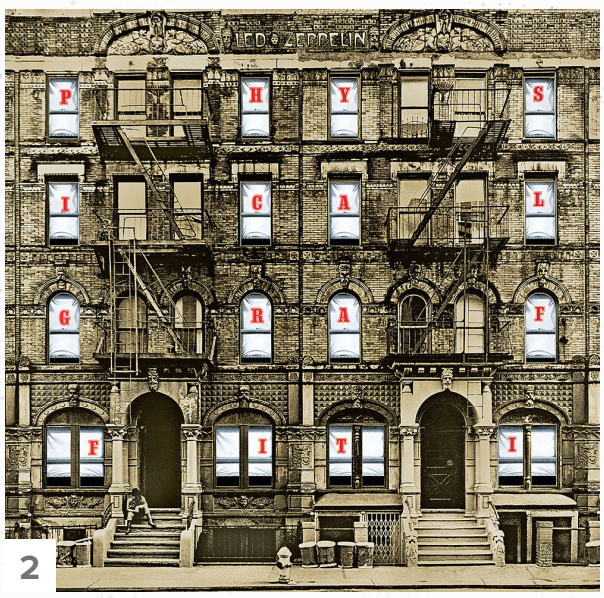

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How many times have you read and ignored an ad looking for musicians? It's a good thing this one was answered, because that's how bassist Duff and guitarist Slash met. And it wasn't long before they would go on to form the most popular rock act of the late '80s. Now 23 years after Slash and Duff Mckagan left Guns N' Roses, they are back together mixing it up with singer Axl Rose. The Guns N' Roses reunion is one of THE music stories of the year. But as guitar playing goes, Slash has never wavered. "I'm very ambitious as far as I strive for perfection in a lot of ways, but at the same time, I don't compromise my gut feelings," he explained. In other words his from-the-gut guitar style is to get it down, keep it raw, and let it loose. It's no surprise that his list of essential albums all share those attributes.

SLASH

1. ***Led Zeppelin,* by Led Zeppelin**
2. ***Physical Graffiti,* by Led Zeppelin**
3. ***Van Halen,* by Van Halen**
4. ***Live at Budokan,* by Cheap Trick**
5. ***Master of Puppets,* by Metallica**
6. ***Who Are You,* by The Who**
7. ***Rocks,* by Aerosmith**
8. ***Live Bootleg,* by Aerosmith**
9. ***Wired,* by Jeff Beck**
10. ***Blow by Blow,* by Jeff Beck**

Get it on iTunes

VAN HALEN
VAN HALEN

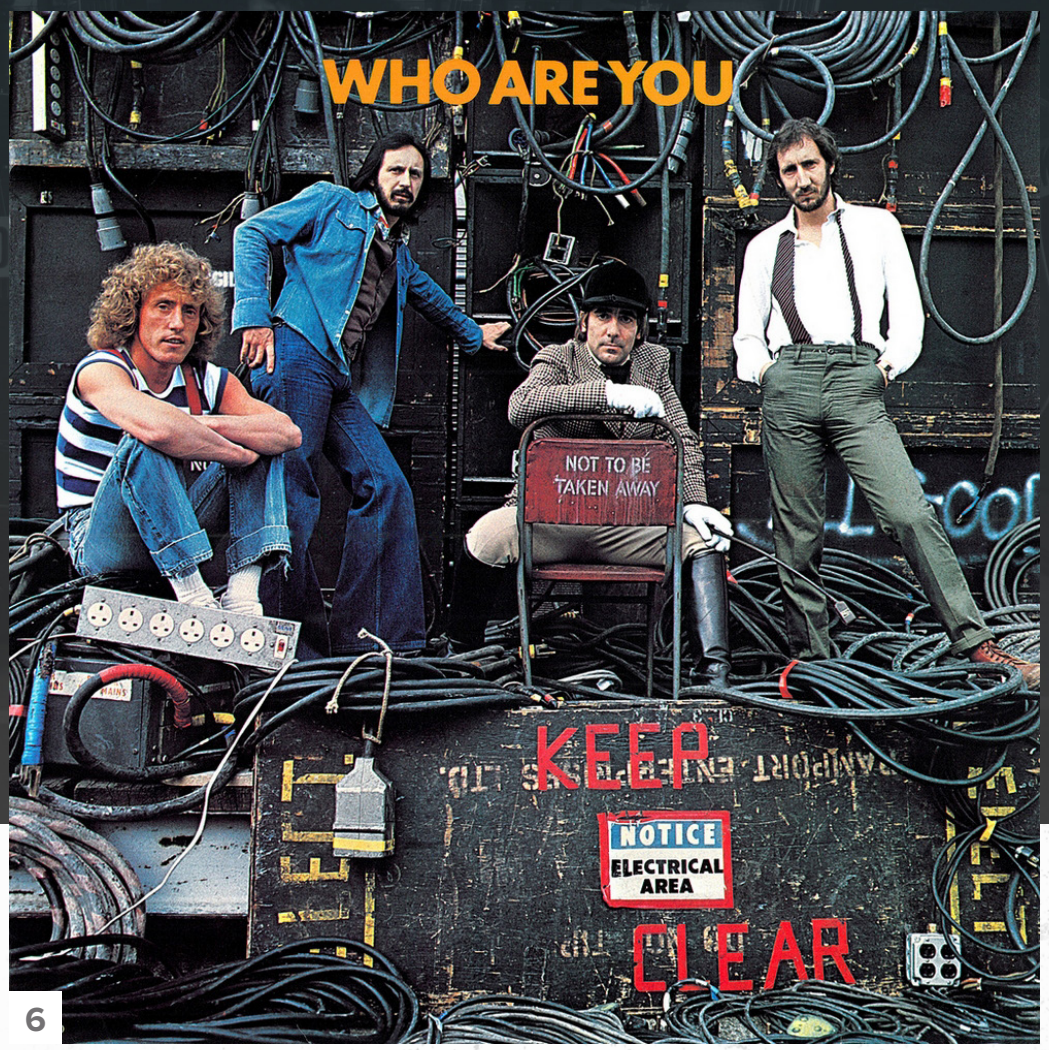
3

Cheap Trick
at Budokan

4

METALLICA
MASTER OF PUPPETS

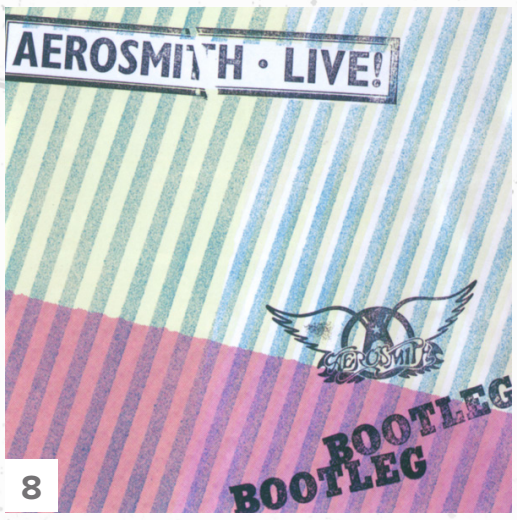
5


WHO ARE YOU
NOT TO BE TAKEN AWAY
KEEP
NOTICE
ELECTRICAL AREA
CLEAR

6

AEROSMITH
ROCKS

7


AEROSMITH • LIVE!
BOOTLEG
BOOTLEG

8

JEFF BECK/WIRED

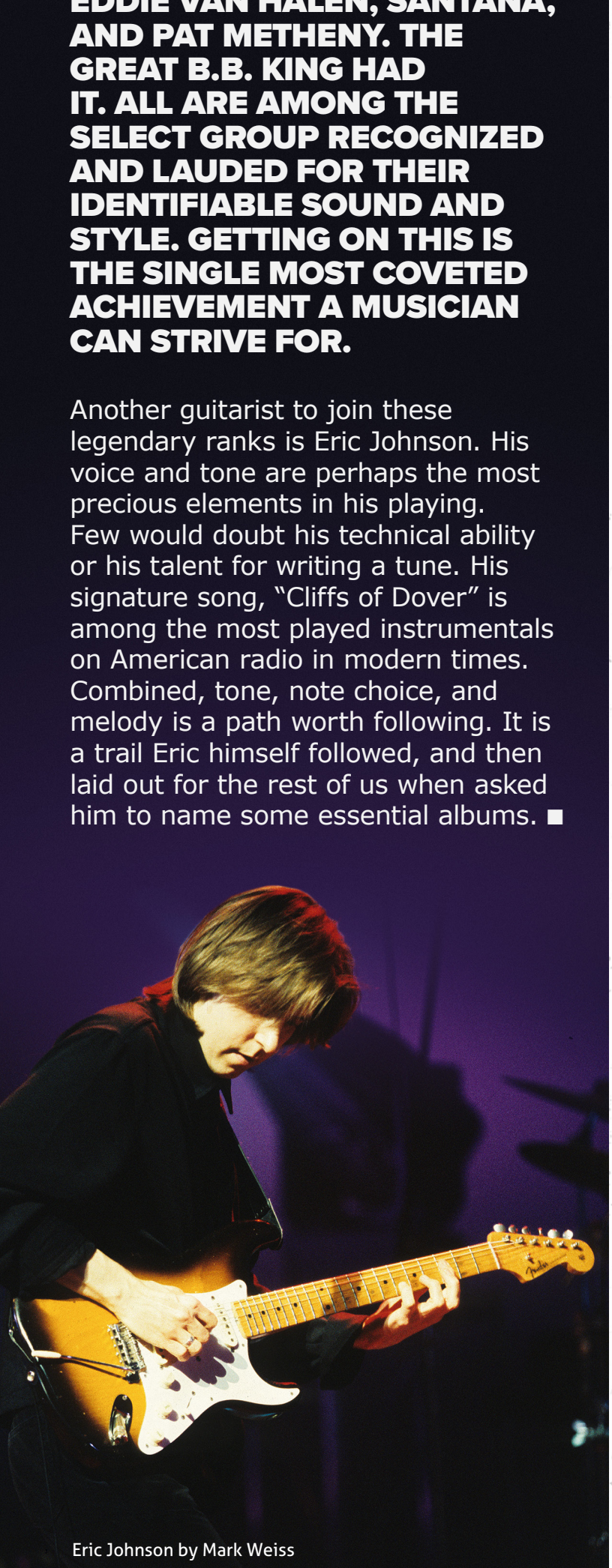
9

JEFF BECK
BLOW BY BLOW

10

JEFF BECK HAS IT. SO DOES EDDIE VAN HALEN, SANTANA, AND PAT METHENY. THE GREAT B.B. KING HAD IT. ALL ARE AMONG THE SELECT GROUP RECOGNIZED AND LAUDED FOR THEIR IDENTIFIABLE SOUND AND STYLE. GETTING ON THIS IS THE SINGLE MOST COVETED ACHIEVEMENT A MUSICIAN CAN STRIVE FOR.

Another guitarist to join these legendary ranks is Eric Johnson. His voice and tone are perhaps the most precious elements in his playing. Few would doubt his technical ability or his talent for writing a tune. His signature song, "Cliffs of Dover" is among the most played instrumentals on American radio in modern times. Combined, tone, note choice, and melody is a path worth following. It is a trail Eric himself followed, and then laid out for the rest of us when asked him to name some essential albums. ■



Eric Johnson by Mark Weiss

ERIC JOHNSON

1. ***Bluesbreakers with Eric Clapton,*** **by John Mayall**
2. ***Super Session,*** **by Mike Bloomfield, Al Kooper, Stephen Stills**
3. ***Disraeli Gears,*** **by Cream**
4. ***Wheels of Fire,*** **by Cream**
5. ***Are You Experienced,*** **by The Jimi Hendrix Experience**
6. ***Axis: Bold As Love,*** **by The Jimi Hendrix Experience**
7. ***Electric Ladyland,*** **by The Jimi Hendrix Experience**
8. ***Truth,*** **by Jeff Beck**

Get it on iTunes

1

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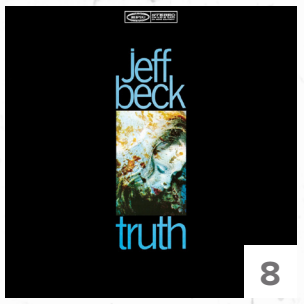

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"THIS BRINGS BACK MEMORIES OF WHEN WE STARTED BECAUSE THAT'S BASICALLY WHAT WE STARTED FROM – DOING THIS SONG."

ALEX LIFESON (RUSH)

on "Oh Pretty Woman" from *Crusade*, by John Mayall & the Bluesbreakers

We used to do this song a long time ago when we played in bars. This brings back memories of when we started because that's basically what we started from – doing this song, doing "Snowy Wood." I think they were on the same album. Mick Taylor's sound was exceptional for that time. He had that grit, sustain, and the right kind of smooth distortion. He impressed me enough to sit down and spend months trying to figure it out early in my guitar-playing career. This guy showed me "Snowy Wood" and I practiced that song for hours every day. That and "Spoonful" were easy songs to play along with. Of course after that, Hendrix was just a step away. ■

Alex Lifeson by Mark Weiss

Oh Pretty Woman – John Mayall & the Bluesbreakers

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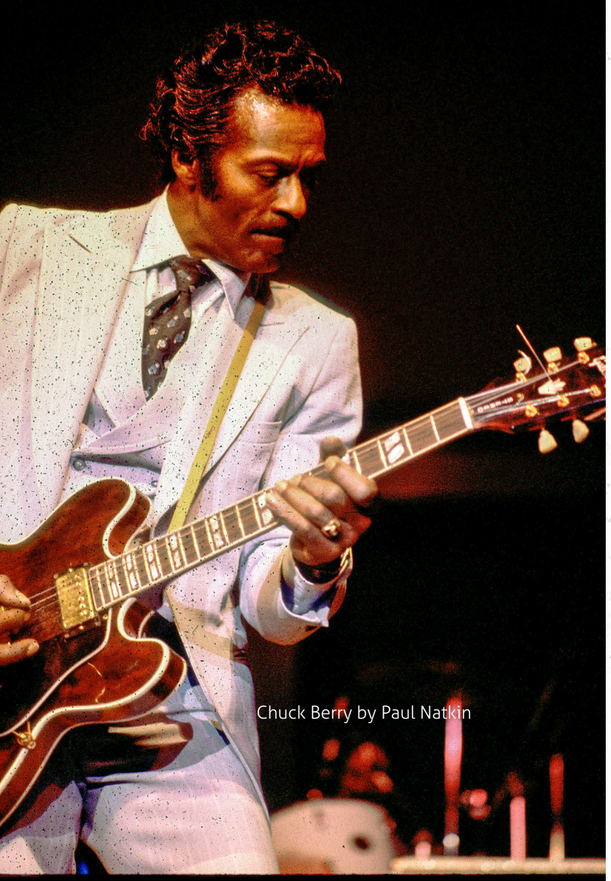
When they say two heads are better than one the same goes for music. Particularly with guitar and all the note heads! Single-note lines can be melodies, riffs, or licks; but two notes played together add harmony. The practice easily goes back as far as the earliest classical composers. It was the development of the electric guitar and companion amplifier from the ’30s onward, which allowed double-stops – also known as dyads – to assume pride of place in the electric rock guitar world. If only Robert Johnson had lived into the ’40s and beyond!



Chuck Berry by Paul Natkin

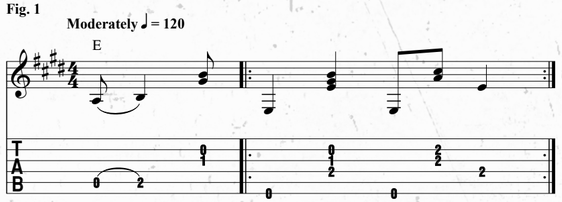
Fig. 1

There’s no doubt that a direct line could be drawn from the prewar blues era to **Fig. 1**. In fact, the first recording of it was done by an illustrious bluesman; though the more popular versions were by rockabilly cats. The appearance of a robust, bluesy triad on beat two only compliments the harmony.

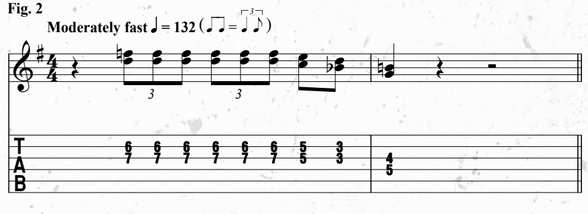
Fig. 2

The arguable “Father of Rock and Roll” is one of the masters of the double-stop as evidenced by his numerous classics. **Fig. 2** is similar to patterns he utilized in a song where he sings about one of his favorite subjects: cars. All down strokes will give drive to the double-stops derived from the composite blues scale.

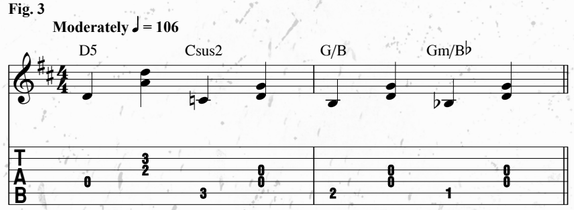
Fig. 3

Though double-stops in a trio context could sound thin, the guitarist in **Fig. 3** had the distinct advantage of a muscular rhythm section along with his fat guitar tone. Dig how the same open string double-stops helps define the chord changes in this musical odyssey.

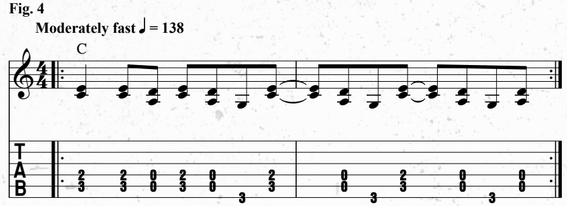
Fig. 4

This R&B and soul guitarist hailing from Memphis created a lasting collection of double-stops in an impressive number of classics for a variety of legendary artists. However, **Fig. 4** is like a pattern he invented for his instrumental band with double-stops relative to the C major scale. You will get it in time.

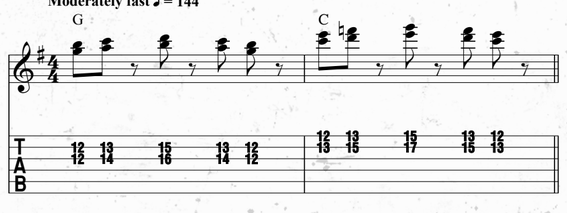
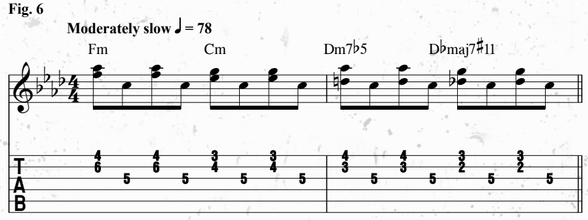
Fig. 5

A brooding singer/songwriter from the Emerald Isle with a deep love of John Lee Hooker, American R&B, and a certain girl conspired with an American session guitarist for **Fig. 5** to create this hit. The double-stops come from the G and C major scales respectively.

Fig. 6



Rock and roll has produced its share of “bad boys.” These New England ruffians keep rolling like their old English inspiration. **Fig. 6** begins with classical musings before eventually revealing itself to be an early power ballad.

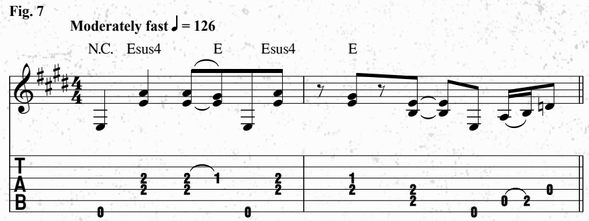
Fig. 7

Initially a prog-rock band, this group has gone through several incarnations but hit their stride when they became a proto-heavy metal aggregation after handing the reins to their virtuoso guitarist. Their most famous, or infamous track preceded **Fig. 7**, which also became a worthy classic and ode to a Far East paramour. Like so many others, it relies on the protean key of E for its lasting power.

Fig. 8

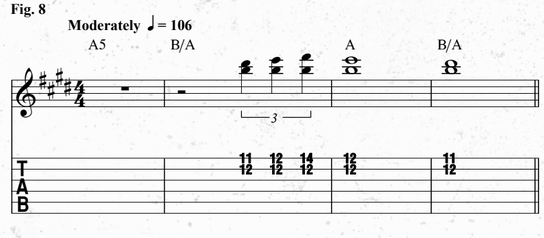


Fig. 8 is more contemporary and shows how even a simple sequence of double-stops can help define a song. Here comes a Southern-bred singer/songwriter and guitarist who redefined the classic rock tradition since the late ’70s while leaving behind his own legacy. ■

FIG. 1	“MYSTERY TRAIN”	FIG. 5	“BROWN EYED GIRL”
FIG. 2	“NO PARTICULAR PLACE TO GO”	FIG. 6	“DREAM ON”
FIG. 3	“TALES OF BRAVE ULYSSES”	FIG. 7	“MY WOMAN FROM TOKYO”
FIG. 4	“TIME IS TIGHT”	FIG. 8	“HERE COMES MY GIRL”

Along with teaching private lessons in NYC, **Dave Rubin** has written over 100 blues, classic rock, jazz, and country guitar books for the Hal Leonard Corporation. His latest is Inside Rock Guitar: Four Decades of the Greatest Electric Rock Guitarists.
www.musicdispatch.com

Leslie West by Justin Borucki

BACKTRACK

LESLIE WEST

" WHEN THEY CHANGE THE KEY OF THE SONG IT'S LIKE NIGHT AND DAY. "

Music is cyclical. The more things change the more they stay the same. If tone, vibrato, phrasing, and melody remain royal attributes for guitar playing, Leslie West is king of the mountain. His newest album Soundcheck consists of covers with some originals, which is okay because Leslie has always known how to "rape a melody," as Jeff Beck has said. Leslie is master of the sweet sting be it Jack Bruce's "Theme from an Imaginary Western," Billy Joel's "New York State of Mind," or "You Are My Sunshine." Pete Townshend invited him to join The Who while recording their classic album *Who's Next*. Perhaps it was the same keen ear that compelled Pete to invite Leslie West. We sat down with Leslie to hear more.

You have always seen the importance of cover songs. It started with your first band The Vagrants.

That's all we did. I don't call them cover songs – to me they are interpretations of that song. Take "You Are My Sunshine" from *Soundcheck*. Everybody knows it as a happy song. It's a major key. And I'm watching *Sons of Anarchy* on TV; and I heard "You Are My Sunshine" in a minor key. It sounded like a funeral dirge, so I started working on it. I had just done a couple of shows with Peter on Frampton's Circus where he had guitar players join him (on tour). He is such a great guy. I love this guy to death. I sent him the track in a minor hey. He texts me right back saying, "Man what an incredible idea to do it." I said I can't take the credit for that. I don't know who did it; but when they change the key of the song it's like night and day. I'm playing slide on that and the tone is so clear and velvety. That's in the distorted channel of my Blackstar amp; but for some reason if I roll off the volume a little bit I can get precise slide. You don't want overtones out there. I'm bare-ass naked. I'm playing slide and Peter is playing regular guitar. The first solo is me and then he plays the second. And after the break he plays the first and I play the second; and then we play a harmony line together at the end. Now we weren't in the same room when we did that. I sent him the song but it worked out so great. Peter almost used that woman tone when he plays. I don't play that fast, but if you notice Peter's playing, he plays more like a jazz player. After he does a line he ends up going back to the dominant note – the first note. I'll play in a hole and leave the air, the space. If you listen to Peter, he'll finish the line off, which is great. You can really see the difference between his playing and my playing.

Talk about playing covers, being invited to join The Who when they record *Who's Next* has got to be a career highlight.

You know what's hanging on the wall of my office? A platinum record to me from *Who's Next*.

You Are My Sunshine – Leslie West

John Entwhistle told me that Townshend would teach the band a new song and they would record it that same day. The reason *Who's Next* is that much better than other records is because they couldn't record all at once; and The Who got a chance to play the songs beyond the first day Pete taught them to the band. That's where your story comes in. What were you doing when you got the phone call to come down and do this?

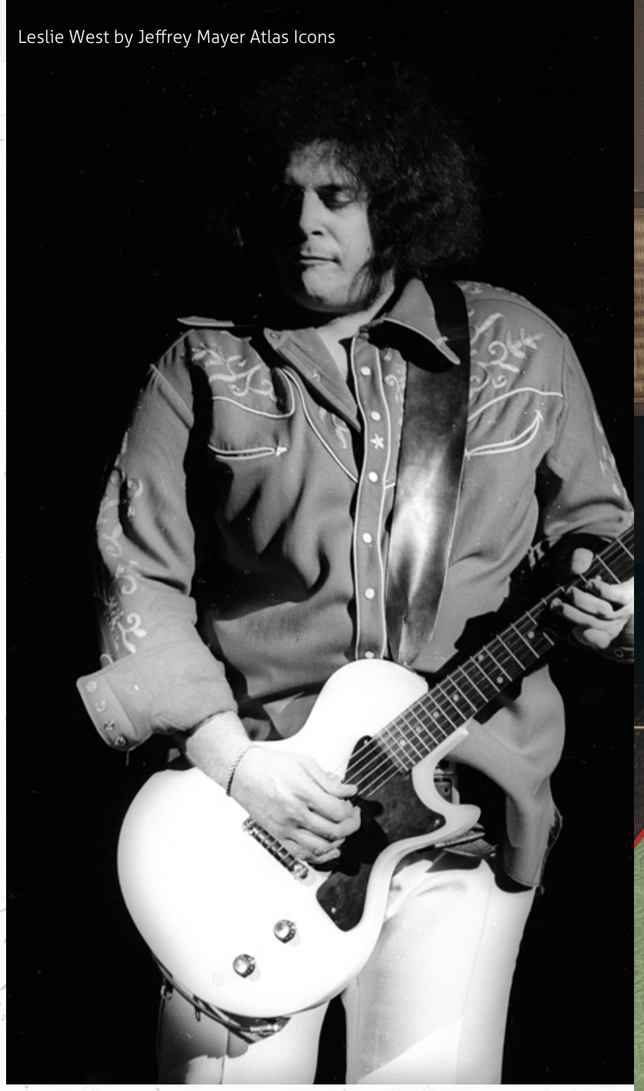
I had just moved into my apartment on Park Ave. I was so thrilled. Kit Lambert, one of their managers, calls me up and he says, "The Who are recording at the Record Plant and Pete wants to know if you'd play guitar?" I said, "Pete plays guitar?" He said, "Yeah but he doesn't want to do any overdubs. He'd like to try recording the songs, because he'd had them all recorded." I'd listen to his tape and then we'd go and play it. I said, "Really? Wow. Sure. I'd love to." And he says, "Does Felix play keyboard?" I said, "Yeah, he played a little organ." He played bass pedals from a B-3 or something on "Badge" on *Goodbye Cream*. Kit said, "Have him come down." Okay so now I tell Felix we're going to the Record Plant. This is what's happening.

How did Townshend know you?

Track Records in England. They were our agents (in England) and their label.

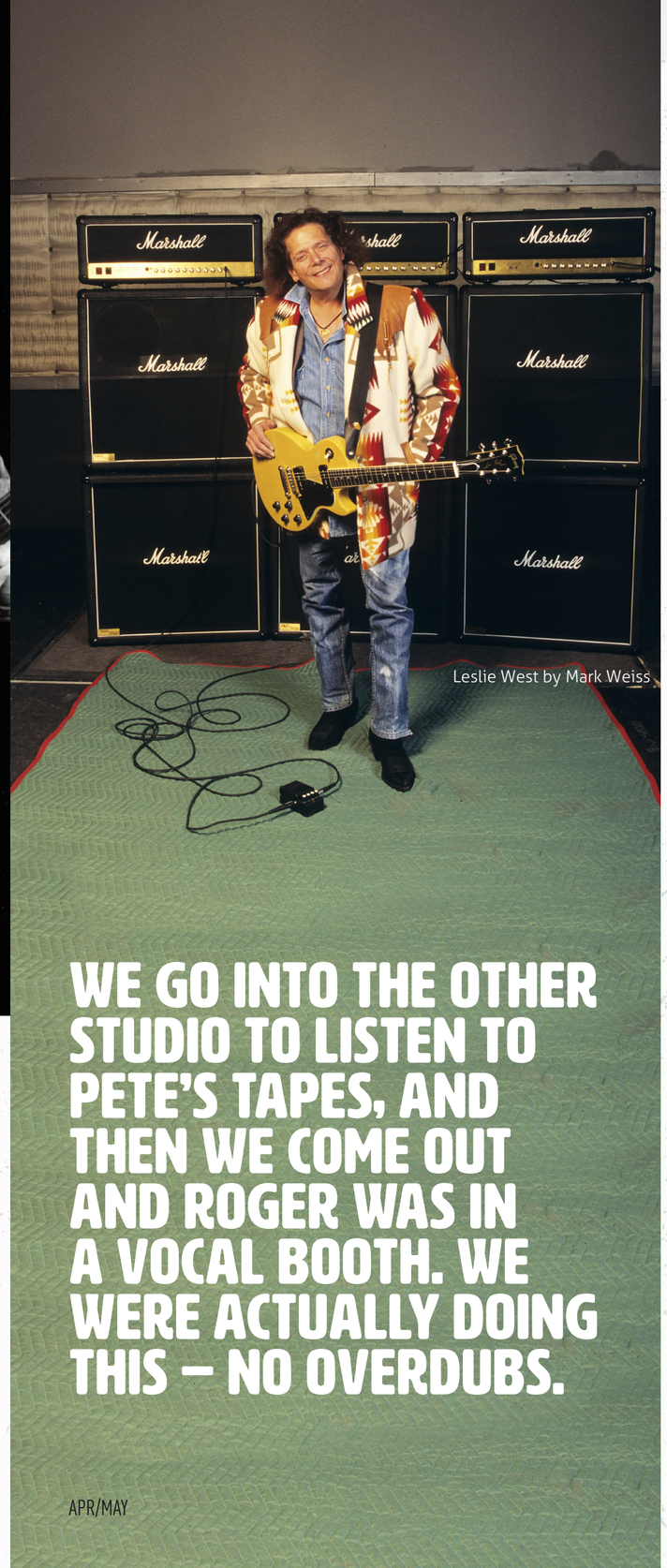
So Felix actually comes down with you to the Record Plant.

I was there and Felix had his amps brought in, and his wife trapes in with him. So Entwistle walks in and sees all these massive Sunn cabinets there. And John goes, "Whose fuckin' amps are these?" And Felix goes, "They're mine." He goes, "I'm the bass player with The Who. What the fuck?" He was dumbfounded. And then Pete Townsend comes out because he sees there is something going on. Felix says, "Well make up your mind. I'm a busy man." And Townshend says, "Get the fuck out of here. We thought you were Felix Cavalere." I was mortified. I walked away and said, "Are you kidding me? Your ego is so big you thought you were gonna play bass



Leslie West by Jeffrey Mayer Atlas Icons

with The Who." And then he's sitting at the desk with Jack Douglas, the engineer, and Felix thinks he's taking over as producer. Now he got pissed off. That's the kind of guy he was. And then before he left, he had to get one more thing in there. Felix comes over to me and he says, "Now are you in tune? Are you okay?" I say, "Yeah I'm in tune, Felix." I wanted to say get the fuck out of here – leave me alone. Are you going to embarrass me more? So we recorded "Baby Don't You Do It". We did the whole album. It was the first time he was using that Putney synthesizer on the intro to "Won't Get Fooled Again". He had it in the studio there. We are listening to it. I said "Wow what an amazing



Leslie West by Mark Weiss

WE GO INTO THE OTHER STUDIO TO LISTEN TO PETE'S TAPES, AND THEN WE COME OUT AND ROGER WAS IN A VOCAL BOOTH. WE WERE ACTUALLY DOING THIS – NO OVERDUBS.

thing." He figured out how to use it. They had to go back to England. Something didn't record right. Glyn Johns took over the production and they rerecorded it. So now I'm going aw shit, the album's coming out without all the stuff I did. But then they released *Who's Next* deluxe edition decades later.

So you played on almost every song on *Who's Next*?

Yeah. Maybe a couple of songs I didn't do but yeah. I was there for several days with them. It was the greatest experience in the world because it's where we recorded *Mountain Climbing*. We go into the other studio to listen to Pete's tapes, and then we come out and Roger was in a vocal booth. We were actually doing this – no overdubs. And as we're doing it in the middle of a take, Townshend stops and he says, "I want to be the loudest." I was using a 50 watt Marshall head and one 12" speaker in a Sunn cabinet that Sunn made for me as a present. One 12" through one little cabinet. Townshend says I want to be the loudest. So I said "Okay, I'll turn down or you can turn up." He is using his big Hiwatt. So afterwards, [it was] ten minutes later before we started again. He got the volume the way he liked it. I guess he felt bad. He says to me "Now are you okay man? Can you hear yourself okay?" I said, "Pete I could hear myself if I was in Chicago."

Outside of listening to the tape before recording you've told me you weren't given any direction at all. So what song or songs stand out for you?

The one that comes to mind is "Won't Get Fooled Again". No, "Baby Don't You Do It". I'm playing lead on one side and Pete is playing rhythm on the other. So you can really hear his rhythm and my lead. It worked incredible. There was one part where he started playing a little lead. It didn't sound so great, but it's on there anyway. But listening back we had lunch.

We were fooling around. I see Keith Moon sitting at the organ like he's the *Phantom of the Opera*. He's doing these dramatic hand lifts. He's playing the organ. God knows what he's playing because we were in the control room. You couldn't hear it. And I said to Pete, "Ha, it looks like he's having a grand old time out there." And Pete looks at me with a straight face and says, "Leslie, quite frankly, he is being totally serious at this moment."

Do you remember what guitar you used?

A '56 Les Paul Jr. Sunburst. I gave it to Pete after we finished the session.

Too often when great musicians get together it's a good photo and fair music. This was great music and nobody has to be told you are on there. You are doing what you do best within their live recording.

Leslie West by Justin Borucki

That's why he let me do that because we didn't rehearse. It goes on for a while – the guitar solo in the longer "Baby Don't Do It". He just let me play over those changes. And I think, *I hope this is right. I hope this works*. He let me do my thing and I guess he was impressed enough with it – that it was exciting. Because we got all the way through. I remember one time while we were going over the song Kit Lambert comes running out into the studio with a sign that he wrote that said, "Good Work. Keep It Up." Townshend stops and starts screaming at Kit. "Why the fuck would you interrupt us?" He was putting the sign in everybody's face. Townshend almost hit him with the guitar. I was so hysterical. I'm a fat kid from Forrest Hills. What do I know? ■

Baby Don't Do It – The Who with Leslie West

Love Ain't for Keeping – The Who with Leslie West

SOUND ADVICE

Sound Advice Robben Ford

BY JOHN STIX

Robben Ford by Piper Ferguson

Robben Ford's guitar playing is distinctly bluesy with a jazz player's know-how for transitions, and a pop musician's flair for melodic hooks. His touch with the 6-string has been sought after by the likes of Tom Scott, Joni Mitchell, George Harrison, Michael McDonald, Jimmy Witherspoon, The Yellow Jackets, Rickie Lee Jones, and Miles Davis. He has over 20 albums as a leader – his latest being *Into the Sun*. My favorite story about Robben Ford is when Larry Carlton gave me a cassette performance of himself, Ford, Joe Sample, and others live at the Baked Potato. This was during the *Larry Carlton* (Rm 335) album. Larry's only comment to me was, "Don't listen to me. I got it from Robben. Listen to him." So let's do that.

Are there specific elements that make up your style?

The main ingredient for me is melody. Whatever I play has always got some continuity. That's the whole idea. Melody is the main ingredient. It's not licks. I don't play licks. I never played licks. I think that is the downfall of a lot of players. They lose track of musicality. It's not about licks. You learn your instrument. What I did was I played the guitar so damn much that I knew where the notes were. If I hit this note in relationship to that note I knew what it was going to sound like because I had done it so many times before – So that's knowing the fretboard. You've got to know the fretboard. Beyond that I just hammered out musical ideas. I took the hard road in that way – having never had any teachers and not really studying in a technical way. It was more a product of just finding it. It was always coming from the perspective of melody or a composer's mind.

"THERE'S NO PROBLEM WITH CLICHÉS. THEY ARE FINE. BUT YOU NEED TO TAKE THEM IN SO THEY ARE A PART OF YOU – AS OPPOSED TO YOU ARE PLAYING THIS LICK, THIS THING THAT CAME FROM OUTSIDE THAT YOU HAPPEN TO PUT ON LIKE A HAT. IT'S GOT TO COME IN AND BECOME YOUR LICK."

It's hard because when you play blues the clichés are so standard. Blues guitar is the first thing you can learn using licks. How do you avoid the clichés?

There's no problem with clichés. They are fine. But you need to take them in so they are a part of you – as opposed to you are playing this lick, this thing that came from outside that you happen to put on like a hat. It's got to come in and become your lick. It's just like language; it's identical to having a conversation. You learn how to talk before you learn how to read. When you use words they don't belong to anybody. So you don't have to be self-conscious about using words. You don't have to make up your own words.

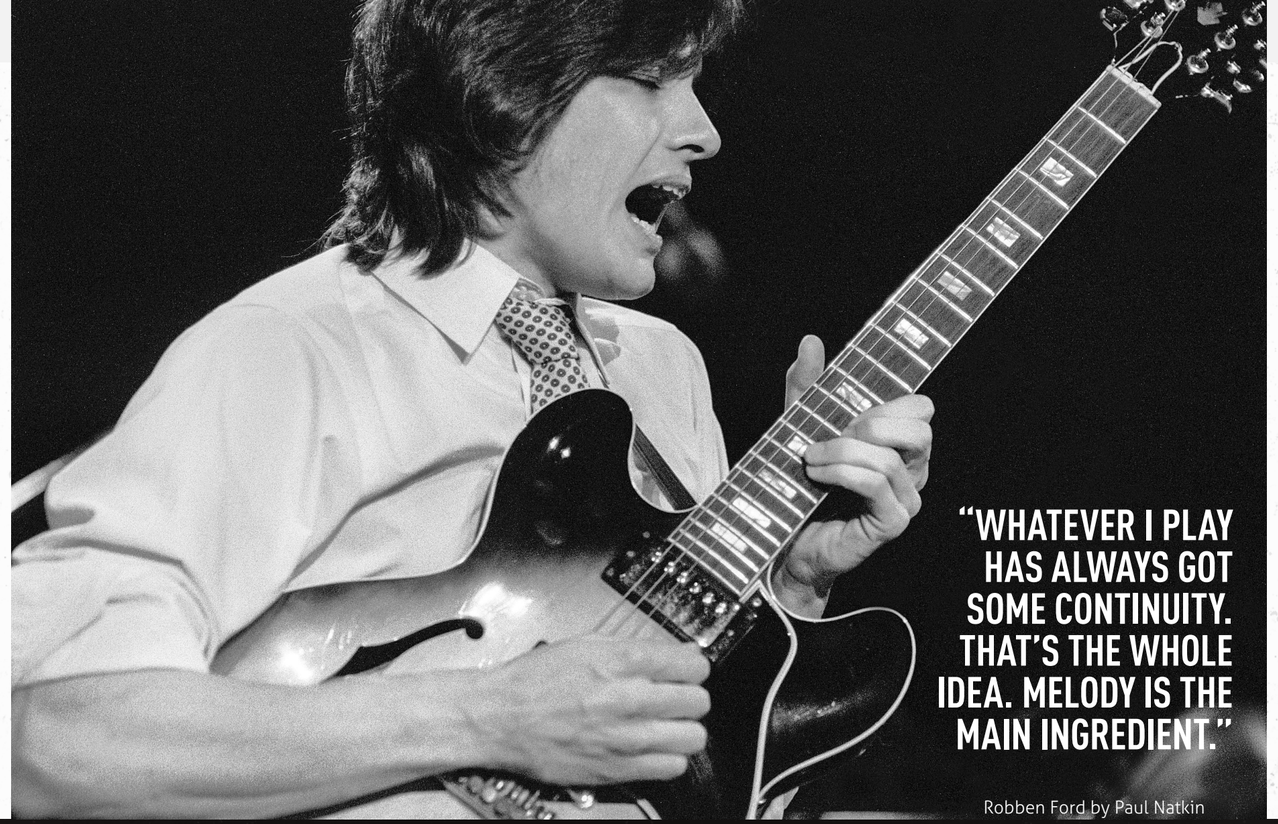
The latest manifestation of all this experience and inspiration finds its way into your new album *Into the Sun*. For me the cut that stands out is "Rose of Sharon." You must be proud of "Rose" because you start the album off with it.

Yeah. My feeling was that it was the best song on the record and so why not lead with that? I also liked the idea that the

first thing you would hear was an acoustic guitar. Because it's not something that anyone really hears from me. It's a real songwriter approach. The focus is on the song. I write a song so that it can stand on its own – just me sitting there playing and singing. So after that you have to trust the musicians that you've hired to interpret it in some way that it's fitting. And fortunately I couldn't have had better musicians; and I'm kind of stunned myself by what these guys did. I did not tell them what to play. "Rose of Sharon" wasn't the first thing we cut. But what you hear there is a completely live take other than the lead guitar and vocal. It's just beautiful the way Jim Cox plays the B-3 on that song.

It's a mood. The song is not just lyric and chords. It creates a whole building.

Yep. And again, that for me is why it's a great song. It's very simple. And the way we structured a solo – I just wrote a series of chords to play over. And I don't write so often



Robben Ford by Paul Natkin

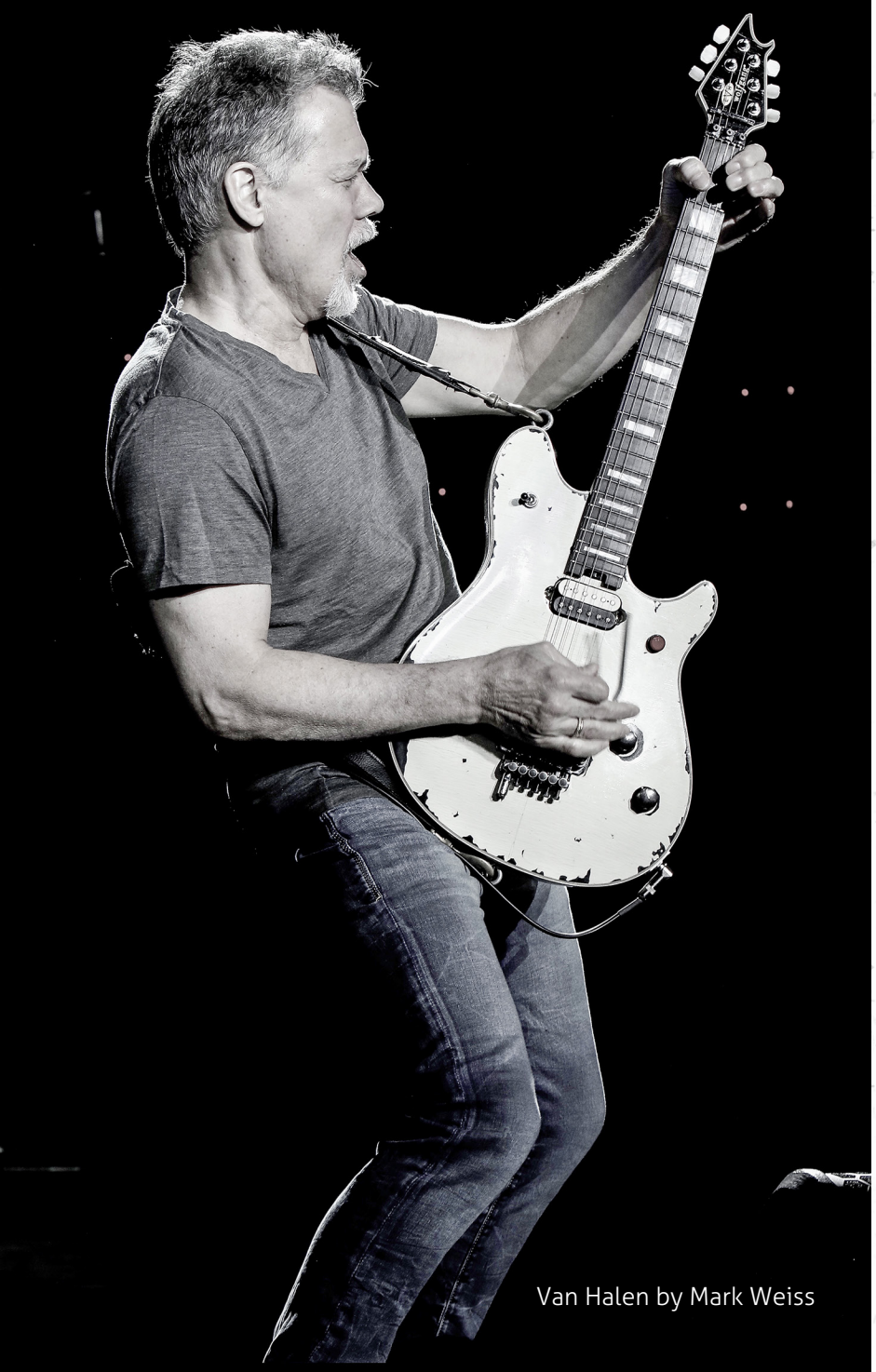
thinking in terms of a solo anymore. I write a song. But it seemed to me to write a bridge with a lyric would just become a bunch of "blah blah" because the mood was already there. Mood is the perfect word. It's a mood. I did not want to do anything to detract from that simple space. It's the same kind of space you'll get in a John Lee Hooker slow blues with just him on the acoustic guitar. You don't want to leave that space and you don't want anybody to try to teach you anything or sell you anything. So the song was written and it was very short. And so to expand it I wrote that series of chords and just played the simplest most tasteful guitar solo I could possibly play over it; so that I didn't break that mood and make it about the guitar. Everything just came together so beautifully. So I guess it's not only the best song on the record – the recording came together so well and the guys played so beautifully. It's just my favorite thing on the record. ■

Talk to Your Daughter – Robben Ford

Rose of Sharon – Robben Ford

EDDIE VAN HALEN

by **Mike Mettler**



Van Halen by Mark Weiss

“MY SOLOS ARE ALL SPONTANEOUS. I DON’T PRACTICE OR GET READY. IF IT FEELS GOOD AT THE END OF THE DAY, THAT’S IT.”

To say Eddie Van Halen reinvented lead guitar playing would be like saying the sky is blue. When Van Halen’s ultra-energetic, self-titled debut album hit the shelves in February, 1978, it instantly galvanized the ears, hearts, and fingers of guitar players in a way no one had since the heyday of Jimi Hendrix. In fact, it only took 1 minute and 42 seconds for Eddie to leapfrog to the top of the fretboard brigade with a little instrumental known as “Eruption.”

“Eruption” is a maverick instrumental tour de force that showcased Eddie’s innovative execution of rapid-fire, two-handed tapping triads born out of a classical music structure – all played with much aplomb on the man’s self-engineered Frankenstrat guitar (more on that in a bit). “Eruption” catapulted a tapping technique previously only touched upon by the likes of Harvey Mandel, Genesis’ Steve Hackett, and Queen’s Brian May into a stratosphere where only EVH could take it. In no short order, those aforementioned 102 seconds of “Eruption” quickly set the template for the ensuing dominant thrust of ’80s lead guitar.

If that wasn’t enough, Van Halen also proved to be a master at reconfiguring compositions as evidenced by the hard charged recasting of The Kinks’ “You Really Got Me” (*Van Halen*, 1978), the nylon-string histrionics of “Spanish Fly” (*Van Halen II*, 1979), the elephantine tribal roar of “Everybody Wants Some!” (*Women and Children First*, 1980), and the uber-flanged wrath of “Unchained” (*Fair Warning*, 1981). “If we need a part, I’ll come up with one,” Eddie explained. “My solos are all spontaneous. I don’t practice

or get ready. If it feels good at the end of the day, that's it."

These continual bursts of creativity are rooted in the man's DNA along with the classical influences from playing piano with his brother Alex. "You play piano with two hands. It's natural," Eddie observed. "My dad was a professional musician and we heard a lot of classical music and jazz."

That indelible DNA connection with his drummer brother has also led to some great moments in the band's canon. "Alex and I are the rhythm section in Van Halen," noted Eddie. "When we write the songs it's usually Al and me jamming. I'll give you a typical example. Let's say we just came off a tour. Two weeks later, I call up Al and say, "What are you doing? I'm bored." He says, "Why don't you come over and jam?" That's where the music comes from. Al and I just go in and jam, and we come up with songs. We'll play one riff for an hour just because

Van Halen by Rick Gould

Eruption Live in London June 1, 1978 – Van Halen

we like it. That turns into a song. I remember being in [original VH singer David Lee] Roth's basement where we used to practice, spending hours just playing the riff to 'And the Cradle Will Rock.' We just loved it, and turned it into a song. I don't practice the guitar; that's boring. I'd like my sound to be like Al's snare — it's wooden, big, warm, and brown. I have fun playing with Alex."

Or as Alex put it: "Grass does not need to be told to grow. Musicians do not need to be told to play."

Those early days of Frankenstrat tinkering ultimately led to the creation of Van Halen's own custom line of gear: the Wolfgang USA and Wolfgang WG Standard guitars — all named after his son Wolfie, who now plays bass in VH alongside his dad, uncle Alex, and David Lee Roth — the EVH Phase 90 pedal, EVH Flanger, EVH 5150 IIIS, 5150 III amplifiers, and EVH 5150 EL34 heads. "On a guitar, the wood is

Van Halen by Rick Gould

And the Cradle Will Rock – Van Halen

Van Halen by Chris Schwegler Atlas Icons

very important. We try to get good wood for my guitar; that's why we only make a certain amount a year," Eddie clarified. "You need the good wood. That's the most important part of the guitar, the wood. My EVH 5150 IIIS amp is stock. That's what I wanted; an amp I could play out of the box. I'm proud of that. And there was no customizing on my Marshall. It was just a straight Marshall with the Variac to control the voltage."

At an early age, Van Halen was already visualizing how his technique would evolve. "I was the kind of kid who would hang around the music store all day and dream of owning this or that guitar," Eddie said. "My first guitar was a Teisco Del Ray, and it had a [whammy] bar. The first time I heard the bar was on a Richie Blackmore tune. After the Teisco, I played an ES 335 with one of those cheesy Gibson bars on it. It didn't stay in tune; but I used it anyway."

Van Halen has always been into doing his own hands-on guitar mods: "I liked the 335 more than my Les Paul because the neck was thinner. I said, 'Hey, I can play fast on this.' Then I worked on the back of it and forgot it was beveled. I ruined the guitar. Then I got a Strat. It sounded so thin, but the tremolo unit was better. I sawed off half of it, so the bar only worked for the E, B, and G strings. I had to

have that tremolo unit but I didn't like the sound, so I put in the humbucking pickup. I didn't know how to wire it correctly, so I just had one pickup. I used that guitar for years."

Taking inspiration from other artists has also fueled the Van Halen music machine. "The first song I heard was probably [Cream's] 'Sunshine of Your Love,'" Eddie recalled. "The first distorted guitar I heard was the theme from the movie *Easy Rider*. I heard it on the radio. I thought, 'Wow, that's cool.' Then I got into Cream and *Wheels of Fire*. The only other big influence besides Clapton was Richie Blackmore in Deep Purple. But that was a distant second. Clapton was it. I went back and got the *Blues Breakers* album." (After Clapton left The Yardbirds, he joined up with British blues legend John Mayall and pioneered the usage of amp distortion in the studio on the breakthrough 1966 release *Blues Breakers with Eric Clapton*, also known as the "Beano" album.)

As things began changing in the world of pop and rock music, so did Van Halen — but on his own terms. For example, the main hook of "Jump," the band's massively successful #1 single from their 10-million-selling *1984* album, came from a keyboard doodle stored in the man's burgeoning tape closet. "I also have a lot of guitar tapes," Eddie confirmed. "I may take them out and see if I like something." In fact, seven of the tracks on Van Halen's 2012 reunion album with David Lee Roth, *A Different Kind of Truth*, were musically rejiggered songs that had been initially demoed in the late '70s and early '80s, but had never made their way onto any official VH release.

Van Halen was unafraid to continue pursuing his more pop-leaning sensibilities. This is witnessed by "Can't Stop Lovin' You," the hit single from 1995's *Balance*, the band's fourth and last full album with Sammy Hagar as lead vocalist. "We write all different kinds of music," Eddie noted. "You can't listen to one song and know the whole album. That's what we've always done."

Another key *Balance* track was "Baluchitherium," an instrumental named by Van Halen's ex-wife Valerie Bertinelli, after

Van Halen by Rick Gould

the largest land mammal whose remains were discovered in the early 1900s (read: dinosaur). "It had some vocals on it at one point, but they didn't quite get finished," Eddie explained. "I thought it was complete by itself, so we put it out. This is what we do — write Van Halen music. I want the music to hold up on its own, by itself. And 'Baluchitherium' creates a mood. It makes you feel a certain way."

Van Halen remains untouched by the trends of the day. "I'm not affected by whether it's cool or not. I never have been. Van Halen first came out in the disco era. We always do our music regardless of anything else. We're out to have fun, not be the flavor of the month. Playing guitar is what I do; and I feel exactly the same as I did on the first album. I feel like I haven't changed at all. I'm ready to have fun. I'm ready to play." And the cradle will continue to rock…

Mike Mettler writes the weekly Audiophile column for the Digital Trends website and is also the music editor of Sound & Vision. He interviews artists and producer about their love of music and its creation on his own site, The SoundBard (**www.soundbard.com**)

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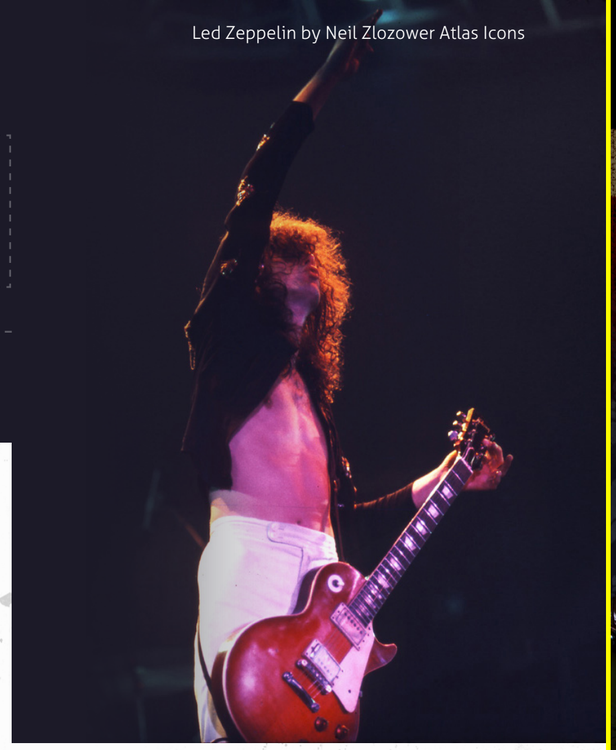
EVH July 20 1988 pt 2 Eruption



Led Zeppelin by Neil Zlozower Atlas Icons

Eddie Van Halen is spontaneously creative. The gift that he gives us does as much for him, as well. He doesn't think about his playing. He just plays. One afternoon he explained the origin of his tapping and the spontaneous combustion that became "Eruption."

Do you remember the birth of "Eruption"? Did it happen over a couple of months?

The actual piece or the technique?

The technique and the piece.

The piece I don't remember exactly. I just came up with that one night. It wasn't like a thing that I was working on. It's like I started coming up – you know – using that technique. Where I got the idea from was I had never seen anyone do it. Okay. I'm sure people have done it. But I never saw anybody. But what got me was I think back in the early '70s when Led Zeppelin was still together. Jimmy Page would do his "Heartbreaker" solo, and he would stand by his amps, and right on the lip of the stage, and he has his [right] hand in the air. 'Cause he would do his pull-off [with the left hand]. Yeah, what happens if you just move the nut? I took this finger [on right hand] and went like that [put it behind his fretting hand].

You took the right finger and went behind what you were doing (with the left hand) and made yourself a moving capo.

Exactly. Then I said wait a minute. What if I just use this [first] finger [on the left hand] there?

And move the right finger to the other side.

So that's where I came up with the idea.

From actually physically seeing Jimmy Page in concert.

Yes, yes, yes. That's what spawned the idea of that. I'm going, fuck if you can put it there like that, just move it. Do it anywhere you want. Then I started adding harmonics to it.

By going 12 frets away.

Yeah – because harmonics are all relative, too. It's like in E you can go ping, ping, ping, ping. Well if you move the whole thing up they are all in the same place. So then I thought fuck it. If you can hit open ding ding like that you can move it up and ping 12 frets. Or if I had a guitar I'd show you.

It's 5 or 7 (frets) away. It's mathematics.

That's exactly it. I didn't know it was mathematical. I thought it was like magic. Wow, it only works in E. No, it doesn't. You can move everything. It's all relative. You can do it wherever you want. ■

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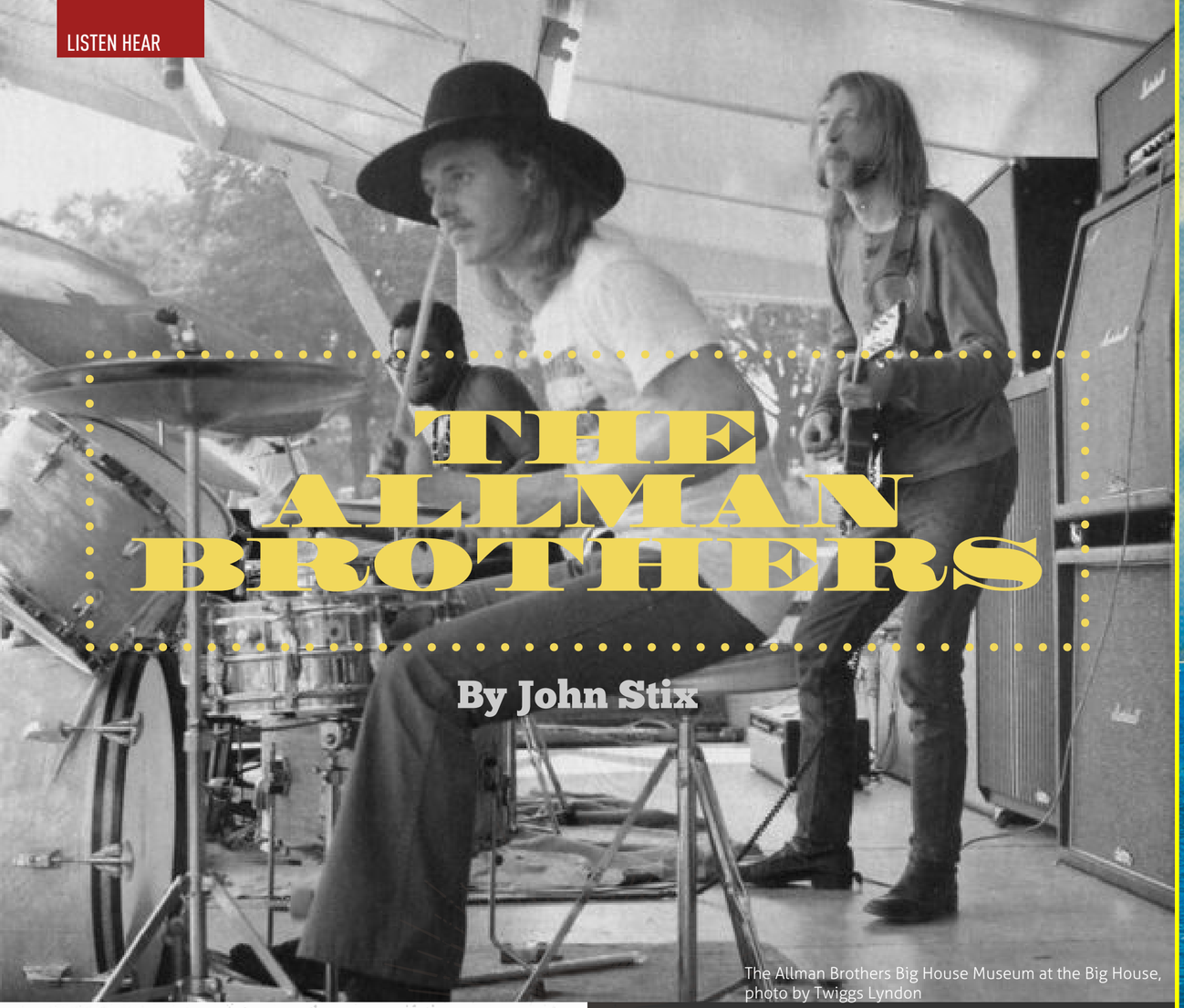

THE ALLMAN BROTHERS

By John Stix

The Allman Brothers Big House Museum at the Big House, photo by Twiggs Lyndon

Southern Rock. By 1970 the Allman Brothers Band tackled the term and defined what it meant. Blues rock, country swing, and jazz melded together under the forge of the original six members. They gave us two Hall of Fame guitarists, double leads, double drums, and in Gregg Allman, one of the most expressive vocalists in rock. It wasn't long before other bands could be found in their wake. Yet no southern band would ever come up with the combined talents of the original Allman Brothers. Listen here as guitarist Dickey Betts and drummer Butch Trucks tell the tale of how Duane took up slide guitar, and the day they became a band of brothers.

Duane and Slide and Statesboro blues

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Dickey Betts: Duane picked up slide seriously after he heard Jesse Ed Davis playing "Statesboro Blues" with Taj Mahal. He was screwing around with it but when he heard that he says, "Yeah, that's what I'm gonna do. I'm gonna play harmonica on this thing." And Jesse Ed was honored because Duane went way past what Jesse was doing and Jesse was fantastic.

So your "Statesboro Blues" found its birth in the version by Taj Mahal.

Dickey: Yeah. See Taj is so much older than us we feel we have the right to…

Carry it on?

Dickey: And still stick close to what he did.

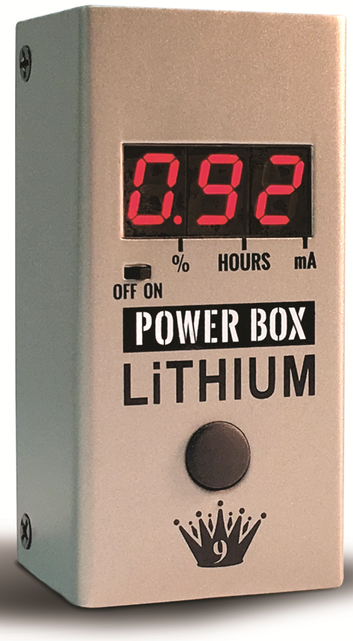
I'd like to get an historical overview of the band. Like right from the very beginning – like that first jam. Do you have any strong memories of that first jam?

"DUANE PICKED UP SLIDE SERIOUSLY AFTER HE HEARD JESSE ED DAVIS PLAYING "STATESBORO BLUES" WITH TAJ MAHAL."
- DICKEY BETTS

Butch Trucks: Oh sure. What happened concisely as I can make it, Duane was in Muscle Shoals recording – doing session work – Wilson Pickett, you know – his [*An*] *Anthology*. He was tired. He was bored of that. He wanted to go out and do something. Phil Walden heard him, signed him to a contract. He came to Jacksonville [Florida] to put together a band. And at the time there was probably 15 or 20 first rate musicians in Jacksonville. And every Sunday afternoon we'd just get all the equipment in town and make a big mountain out of it. Turn everything up on

Statesboro Blues – Taj Mahal

YOU NEVER KNOW WHEN YOUR BATTERY IS GOING TO DIE.



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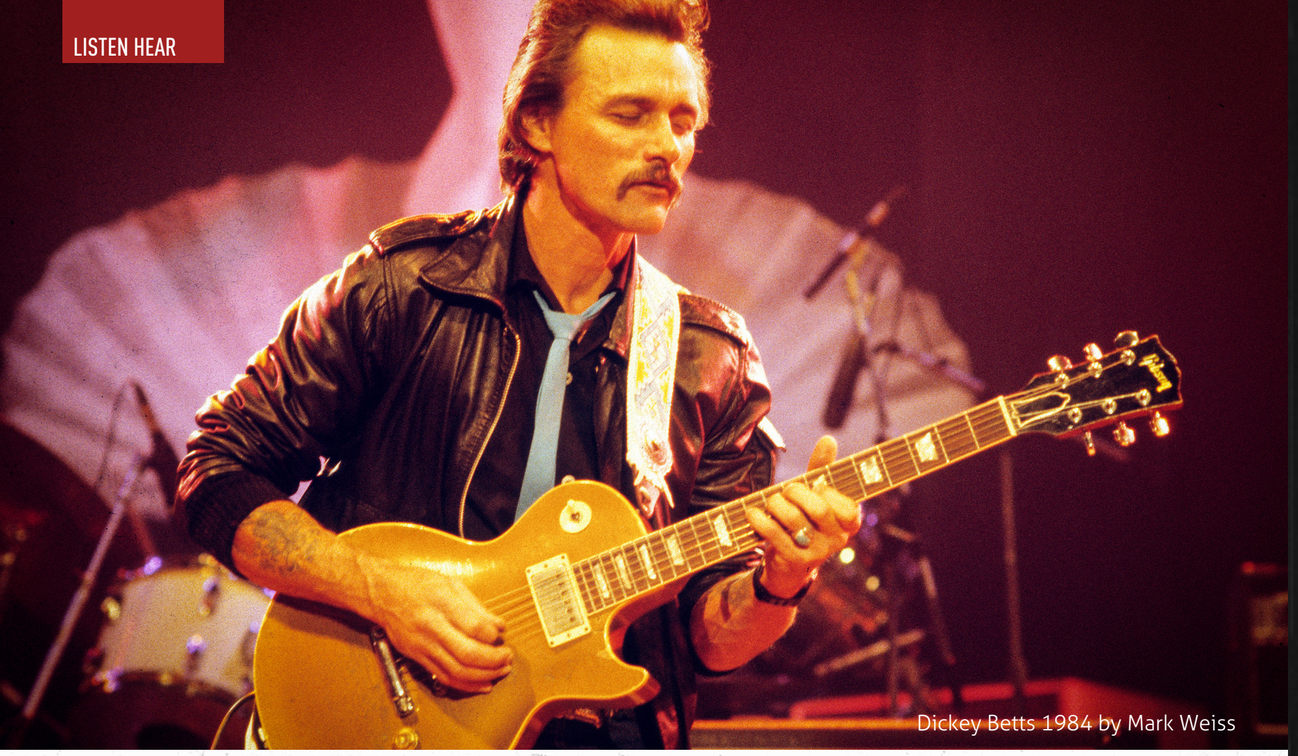


Dickey Betts 1984 by Mark Weiss

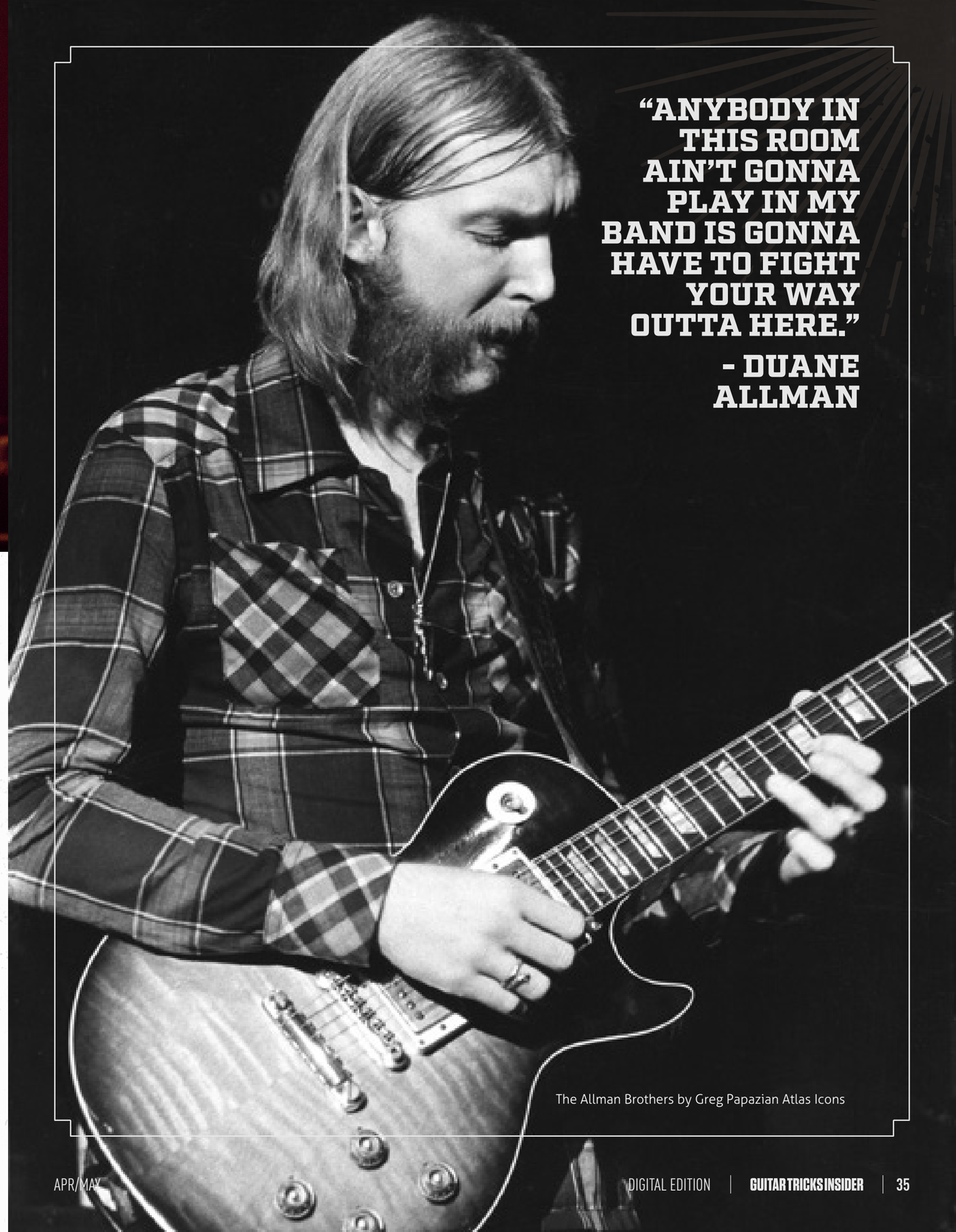
intense and jam all afternoon. And after about three weeks of that there was one afternoon that Berry Oakley and Dickey Betts were in the same band. A group called the Second Coming. And they had a house in town and they had the equipment setup there. Jaimoe had come down with Duane. There was one afternoon Jaimoe and myself, Barry, Dickey, Duane, and a guy named Reece Wynans – keyboard player. Gregg wasn't there yet.

How do you spell his name?

Butch: Wynans? W-i-n-a-n, I think. [It's Wynans.] Jerry Jeff Walker. He is superb but he couldn't sing. He's scare the shit out of you. We all happened to be there, two sets of drums, all the equipment. So we just started playing. We started off on a shuffle. About three hours later we quit. And that was the first time I ever felt that chill bumps just gettin' religious about it. It just blew me away and I think everybody else. First time for them, too. You know, we'd all been in bands where we'd get a half-assed record deal and the producer would say, "Here, record these songs. We'll put them out and six weeks you'll be farting through silk." We'd all tried that and hated it. So we finished that jam and I remember I looked over at Jaimoe and said, "Did you get off on that?" And he has a grin from here to here and said, "Are you kidding?" And then Duane walked to the door and said, "Anybody in this room ain't gonna play in my band is gonna have to fight your way outta here." And that was it. Up till then it was gonna be Duane Allman and whoever. Duane comes to get himself a backup band. And after that day he done realized we done found something.

Were there any songs that came out of that jam?

Butch: No. The next day we decided on a band but we needed a singer; so Duane called Gregg and said, "Come on get over here I've got something happening." And so the next day we got to my house in Jacksonville and worked up "Trouble no More," the first song we learned. And then we're working on "Don't Want You No More." We spent a couple of days on those two. Then Gregg showed up, he came in, we played those two for him, and I'll never forget his first reaction. We played those songs and we were waiting to hear from Gregg – get another



The Allman Brothers by Greg Papazian Atlas Icons

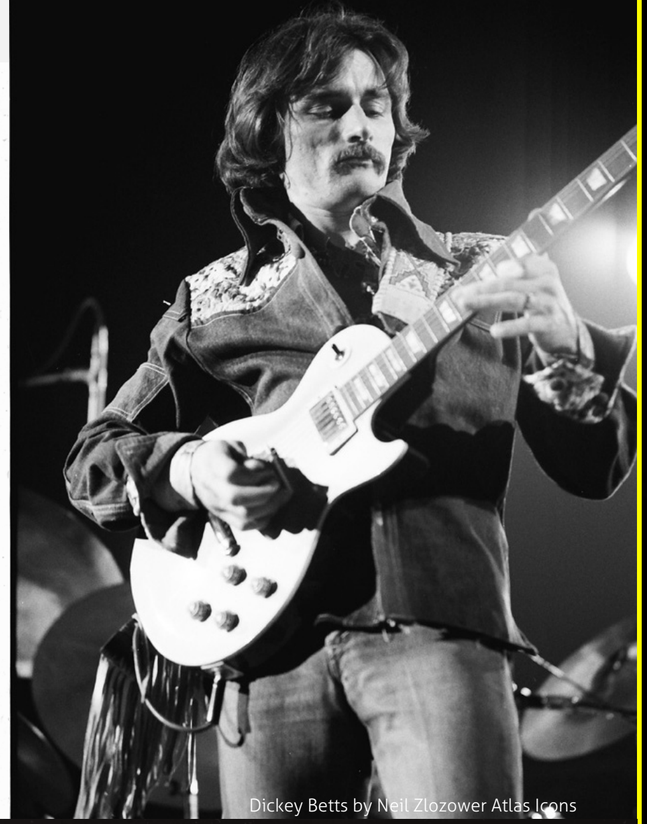
perspective. He just called Duane over, talked to him, whispered to him. Duane yelled something at him. What he told him – he says, "Man I ain't good enough to be in this band." Duane said, "You get your ass in here." Then we went to work on "Cross to Bear" and all that.

Who came up with the idea to do "Don't Want You No More" from Spencer Davis Group – I believe that was as originally a vocal?

Dickey: Actually it came from Mike Pinera and The Blues Image. You ever hear that band?

Somehow I think of Mike Pinera, I think of Iron Butterfly.

Dickey: Yeah, he played in them later. They used to do sort of an instrumental. And he used to sing it, "Don't want you no more." So we just left the singing out and made a real flipped out arrangement. ■



Dickey Betts by Neil Zlozower Atlas Icons

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BRUCE SPRINGSTEEN: A SENSE OF THE AUDIENCE

BY BRUCE POLLOCK

Bruce Springsteen 1984 by Jack Lue
Atlas Icons

Few performers in the history of rock and roll could get away with inviting a ninety-one-year-old lady up from the audience to dance with him on the stage the way Bruce Springsteen did last February in St. Paul, Minnesota. Springsteen has not only gotten away with it for the past 40 years, he's made it a part of his act. In his first MTV video for "Dancing in the Dark," it was the actress Courtney Cox who jumped up on stage with him. In 1985, during one of his historic five nights at the Meadowlands in New Jersey, it was his own mother, Adele. "It was a great moment," he told me back then. "She got a tremendous round of applause – one of the biggest of the night."

Since 1973 Springsteen has had a unique bond with his audience. After he signed his contract with Columbia Records he hit the road and the stage. During the protracted legal battles that stalled his career after his second record, which prevented him from recording, his audience stood by him during an endless string of one-nighters at smaller halls and theaters across America. "Touring was the greatest thing. We were literally supported by the audience."

In turn, Springsteen took – and still takes – immense pleasure in what he sees from the stage. "I always try to keep the big lights out of my eyes or else you can lose your sense of the audience. Some guy will be asking for a song.

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PRODUCED BY DAVID FISHOF
"Every musician must do this at least once" -Billy Amendola (Modern Drummer Magazine)

‘Play this for me and my girl.’ Some girl will be holding a sign saying ‘I wanna marry you.’ There’s a certain entertainment factor happening in the audience and if you look past it, you’re going to miss it.”

But for Bruce Springsteen it goes far beyond mere entertainment. “Unless you can win an audience you’re in for a tough time. That’s the most challenging thing – to play the kind of music you want to play, do the kind of shows you want to do, and win people who will listen to you – win people’s ears, all kinds of people. And then be able to sustain that relationship by being responsible about it. I’ve always been concerned with living up to that responsibility.”

The responsibility extends to almost every song he’s written. “I was into messing around with words when I was 18 or 19,” said the man who was once compared in the same review to Bob Dylan, Allen Ginsberg, Van Morrison, Rod Stewart, and the cult movie *El Topo*. “Then I quit for a while and played R&B. It took me a few years to figure out a way to fuse the two.”

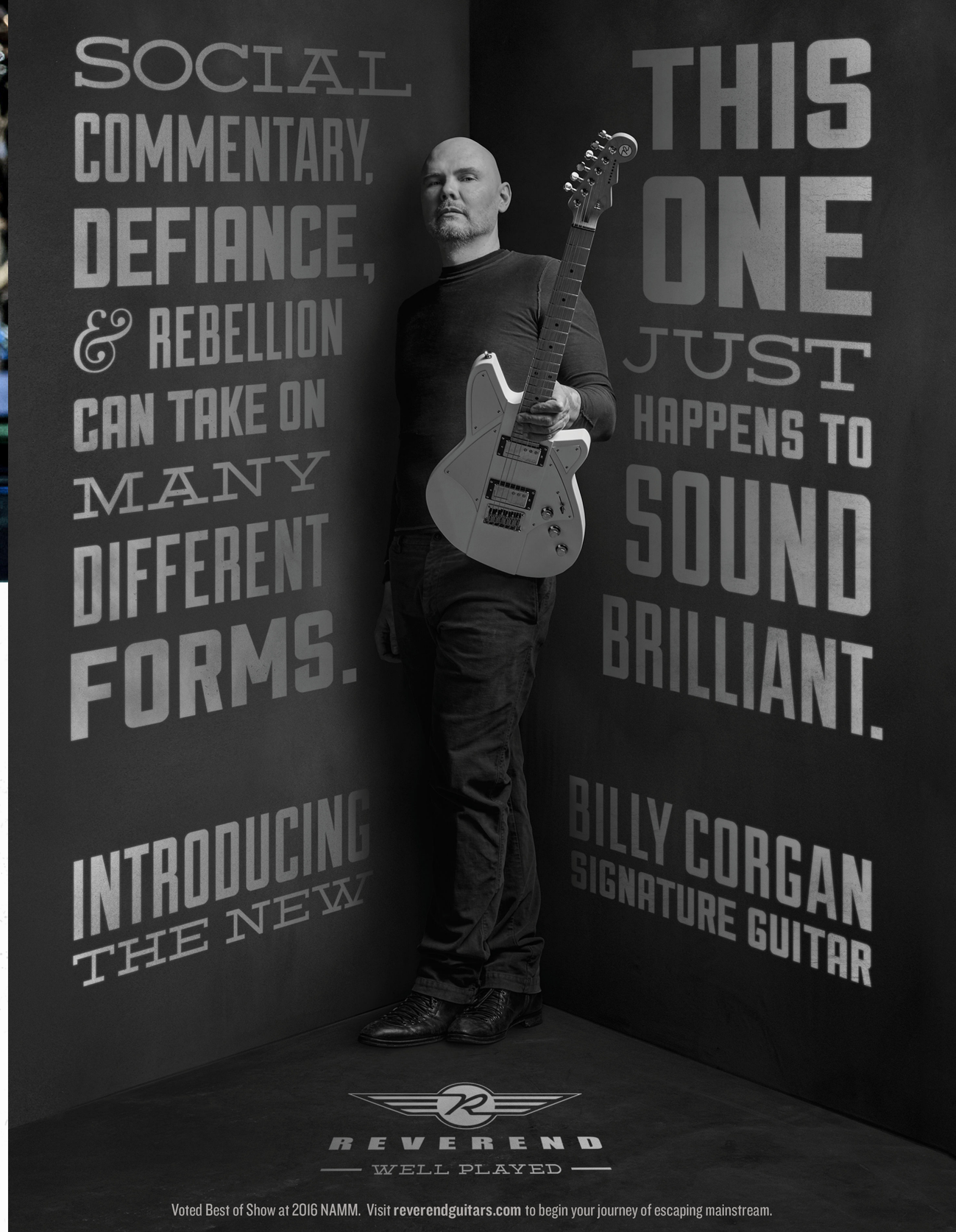
His early songs like “Sandy,” “Spirit in the Night,” “Growing Up,” “For You,” and the indomitable “Rosalita” mapped out the landscape of teen desire with amazing specificity filled with boardwalks, carnivals, and circuses. With “Backstreets” and “Thunder Road” he raised the stakes to operatic heights. These images grew darker after his success. As the working class kids he wrote about got older and passed their glory days to find they’d married too soon, they were ultimately caught in the great American nightmare. It’s possible that a sense of survivor’s guilt might have crept into his work.

Bruce Springsteen 2012 by Igor Vidyashev Atlas Icons

“I WAS INTO MESSING AROUND WITH WORDS WHEN I WAS 18 OR 19. THEN I QUIT FOR A WHILE AND PLAYED R&B. IT TOOK ME A FEW YEARS TO FIGURE OUT A WAY TO FUSE THE TWO.”

“For the *Born to Run* album I had established a certain type of optimism. After that I felt I had to test those things to see what they were worth. So I just dove into it. I decided to move into the darkness and look around, and write about what I knew, and what I saw. I was trying to find something to hold onto that doesn’t disappear out from under you. Eventually it led up to *Nebraska*, which was a record about the basic things that keep people functioning in society, in a community, or in their families or in their jobs. The idea is that they all break down. They fail. The record was a spiritual crisis. Families fail, your job fails, and then you’re gone. You’re lost. You don’t have any connection to anything. Everything just goes out the window. I was interested in finding out what happens then – who do my characters do, what do I do. Those records were kind of my reaction – not necessarily to my success, but to what I was singing about, and writing about, and what I was feeling. What I felt the role of an artist should be.”

In his role as one of the most significant rock artists of the past 40 years, Springsteen routinely brings his audience through a series of epiphanies – whether rocking with “Born in the USA,” about a disgruntled returning vet, or reaching into hearts with “My City of Ruins,” about his beloved Asbury Park, New Jersey, which received tumultuous applause when he played it after 9/11 and again in 2012 at a benefit for the survivors of the ironically named Hurricane Sandy.



"The whole thing basically – in rock and roll – is dancing on your problems. So a song could be about something that is not necessarily uplifting and still be uplifting. What's uplifting is the communication. That's what excites people. The message, or the words, or the specifics of what the song says is secondary. It's the recognition of the emotion that people find uplifting and exciting. It's the feeling of sharing that same emotional experience."

Whatever Springsteen gives his audience, they return to him tenfold. "A lot of times I'm out there for me," he said. "I'm doing something at night that I have to do for myself. Nobody is going to demand that I play harder at night that I myself would want to play. When I come offstage, I know how I played and I know how I feel. I get a feeling from playing I can never get from anything else. It's something inside. It's winning and losing on the inside all the time – never from the outside. It's a quiet, personal thing. When you get a little success it can confine you or it can give you more room. My

Bruce Springsteen 1980 by Neil Zlozower Atlas Icons

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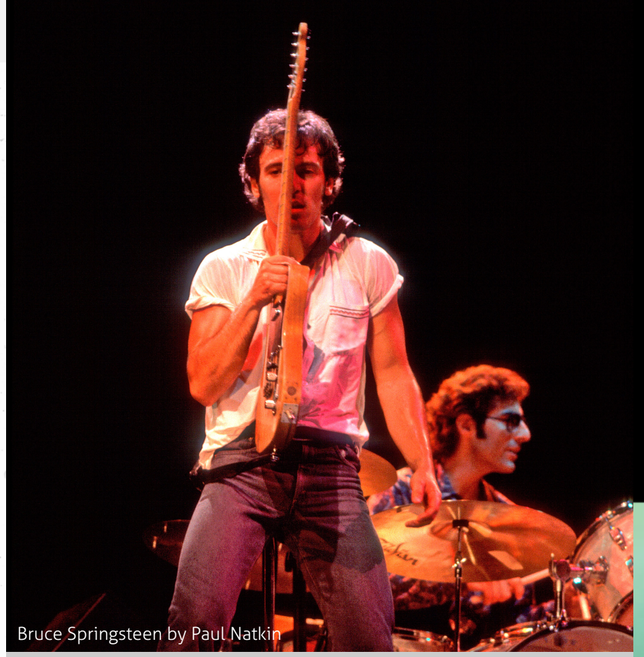
ideal is just to do it better. Just to keep going at it. That's where I think I'm most useful."

Like Bob Dylan and his Never Ending Tour, you can expect Springsteen will be dancing on his problems and dancing with the audience as long as he's upright. "Part of the idea of rock and roll is to go on the road," he said. "When you get on the road it feels like you've been there forever. After five shows you cannot recollect what it was like being home. I still feel most at home onstage. I always have since I was young."

"There's a very different feeling you have when you get out there – really out there where there's nothing for miles and miles around. It's like when we play Pittsburgh. That city – when the sun's out it still looks like it's cloudy. Then you ride into town and see all the houses. You see all the people in their gray little houses and they come out and down to the show and it's wild for a few hours. Then you go back to your room and you see that gray skyline and you feel like you whipped it just for a night. For a little while you feel like you won something." ■



Bruce Springsteen by Paul Natkin

Bruce Pollock is the author of 12 books on music, including Working Musicians and The Rock Song Index. Visit my website: **www.brucepollockthewriter.com**

Badlands – Bruce Springsteen and the E Street Band live at Glastonbury, 2009

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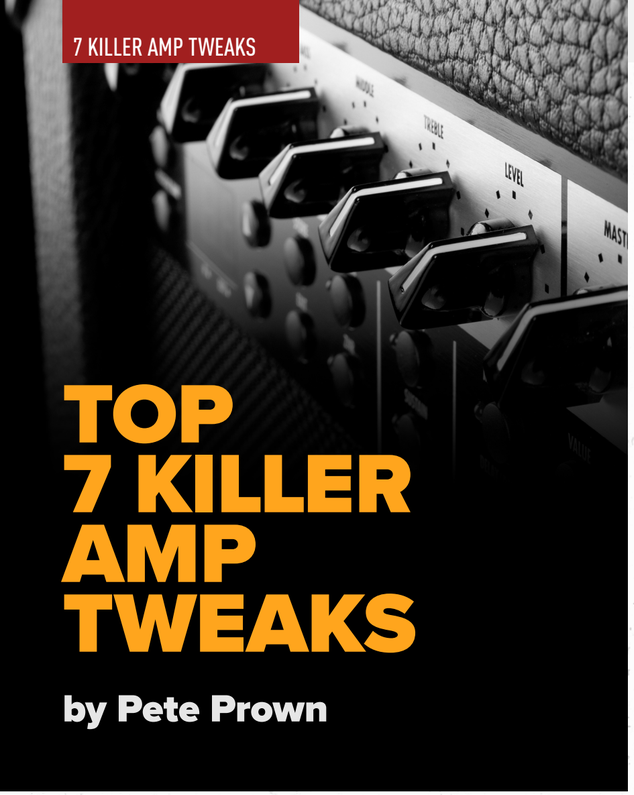

TOP 7 KILLER AMP TWEAKS

by Pete Prown

The guitar amplifier is the backbone of modern music – from rock and metal to blues and country. Still, many guitarists only use one or two settings on an amp perhaps not realizing there are plenty more sounds inside. Let's look at a few tips and tweaks to uncover some sonic colors that will make your tone-box really roar.

1. GET YOUR ZEP ON

GAIN	TREBLE	MID	BASS	MASTER	REVERB
5	6	6	8	5	0

Many of us enjoy using overdrive for solos, but there are many, many different kinds to choose from (fuzz, overdrive, distortion, etc.) If you want a big '70s tone – from Led Zeppelin to Aerosmith – use a medium overdrive setting. Too much dirt will push you into metal territory. In fact, Jimmy Page used far less distortion than you might think. Still, his guitar rig sounded huge on those legendary Zep records.

In 1971, Page recorded the solo on "Stairway to Heaven" using a Telecaster through a cranked 1x12 tube amp. He got a sweet singing tone from his fingers with the help of that '59 Tele and sheer tube tone. As Jimmy proved many times over in the Zeppelin era, when it comes to amp overdrive, less is more. Just a dab of dirt can do the job.

2. THE MAGIC OF "WOMAN TONE"

GAIN	TREBLE	MID	BASS	MASTER	REVERB
7	6	7	5	5	2

That term refers to the fat, warm tone Eric Clapton created in the late 1960s with Cream – most notably on "Sunshine of Your Love." Also known for creating "woman tone" is Carlos Santana ("Black Magic Woman") and Mountain's Leslie West ("Mississippi Queen"). To get some bluesy, woman tone yourself, flip the toggle on your guitar to the neck pickup, or use the bridge pickup with the Tone knob turned halfway down.

On your solid-state or high-gain tube amp, find a medium dirty tone. Use only a smidge of reverb and adjust the Treble knob so you have enough high-end to cut through the band. Now play some cool bluesy licks with tasty wrist vibrato – just like Clapton. It's a sound that is fat, tasty, and dare we say, creamy.

3. TWANG IS THE THANG

GAIN	TREBLE	MID	BASS	MASTER	REVERB
2	6	4	6	5	3

There is a world of clean to mildly overdriven "twang" out there – from country to roots rock. The critical piece is to make sure your tone is fat city – ride that Bass knob up to make sure your amp is delivering a beefy bottom end. Conversely, turn the Treble down to make sure your top end isn't pushed past one or two o'clock; so it's not harsh and trebly (unless that's part of your tone, like bluesman Albert "Iceman" Collins). Adjust the Mids to provide "body" to the tone.

A great track to check out for killer Strat twang is Dire Straits' "Sultans of Swing." Mark Knopfler's tone is warm, clean, and full of Fender chime. If you want to make your amplifier's twang-tone even better, put your plectrum down and pick with your fingertips or nails sometimes in tandem with a thumbpick. That's the Mark way.

4. '80s METAL MELTDOWN

GAIN	TREBLE	MID	BASS	MASTER	REVERB
9	6	8	7	5	2

In the 1980s guitarists began exploring the concept of "high-gain" distortion – that type of saturated crunch that fueled metal bands like Guns N' Roses, Dokken, Iron Maiden, Judas Priest, and Ozzy Osbourne's solo work. They achieved that tone by either hot rodding tube heads to have hotter preamps, or plugging distortion boxes in front of older heads to kick it up a notch. Today many modeling amps come with built-in Crunch presets; but you have to be careful not to lose your tone in a sea of "frying bacon" sizzle, which is all too easy to do.

For best results, keep your Treble and Presence under control (not too high). Keep your Bass and Mids in a range where your tone isn't thin and wimpy. Slash's amp-stack tone on "Paradise City" and Motley Crüe's Mick Mars on "Dr. Feelgood" are prime examples of saturated hard-rock tone from that era.

Many guitarists of that era also used echo/delay settings; but you might risk getting a muddier tone. It's for this reason that some guitarists developed a wet/dry setup with more than one amplifier. In some setups one amp is loaded with echo, chorus, and other sweeteners while the other is dry and crunchy. Eddie Van Halen is one major proponent of the wet/dry amp setup.

5. SCOOPED!

GAIN	TREBLE	MID	BASS	MASTER	REVERB
9	7	2	8	5	0

Another important heavy amp tone is the famed "scooped mid" sound perfected by Metallica. Listen to "One" for that wall-of-crunch tone from rhythm guitarist James Hetfield. This involves not only cranking the Bass and Treble knobs for bottom and top end power, but also rolling down the Mid knob to deliver the hollowed-out sound that fueled a million thrash-metal tracks. Dropping your low E string to D on your guitar heightens the effect. This generates an absolutely massive sound with gobs of distortion.

6. SURF CITY

GAIN	TREBLE	MID	BASS	MASTER	REVERB
3	7	4	7	5	4

Surf rock is about clean, semi-clean guitar tones with lots of reverb. If you listen to vintage tracks from the Ventures, Dick Dale, Hank Marvin, and the Sufaris ("Pipeline") you will hear big bottom ends of Fender and Mosrite solid bodies. To get the sound, make sure the Bass and Mid knobs on your amp are balanced to create a big bottom range without being "boomy." Then manage the Treble so it isn't harsh and screechy.

Some surf guitar also has lightly tube-fired overdrive. This is the sound of cranked-up amps delivering a little tube gain. If you can find that tone, add a good bit of reverb, and a dab of pulsating tremolo trust us – that's a great wave to surf!

7. THE BUZZ ON FUZZ

GAIN	TREBLE	MID	BASS	MASTER	REVERB
7	8	8	3	5	5

Fuzz tone is one of the classic dirty tones of the '60s as heard on countless hits from the Jimi Hendrix Experience, Big Brother & the Holding Company, and the Strawberry Alarm Clock to name a few. To get true fuzz you need an external fuzz box. Many new modeling amps (and software interfaces) have fuzz presets that will get you closer to a real psychedelic tone.

The key to fuzz is that it's a lo-fi, gnarly sound with a brash treble and strong mid frequency. To imitate this on an amplifier try putting on medium-to-high overdrive, and push up the Treble and Mid, but roll down the Bass quite a bit. Dial in some heavy reverb to make it more authentically '60s – like Jorma Kaukonen's powerhouse solo on the Jefferson Airplane's "Somebody to Love." ■

Pete Prown is the leader of Guitar Garden, which has several CDs to its credit, as well as a veteran guitar journalist. He also writes fiction, available at **peteprown.com**

Van Halen Artist Study

Widely considered to be one of the greatest guitar players of all-time, and one of the most influential of the 20th century, Eddie Van Halen pioneered unique rhythm and lead techniques. Among them were the left and right hand tapping technique and "cathedral" volume swells. In this tutorial, Dave Celentano takes you through these, and other notable Van Halen methods, touching on his trademark tone while also covering a couple of Van Halen-inspired mini-songs and a sample guitar solo.

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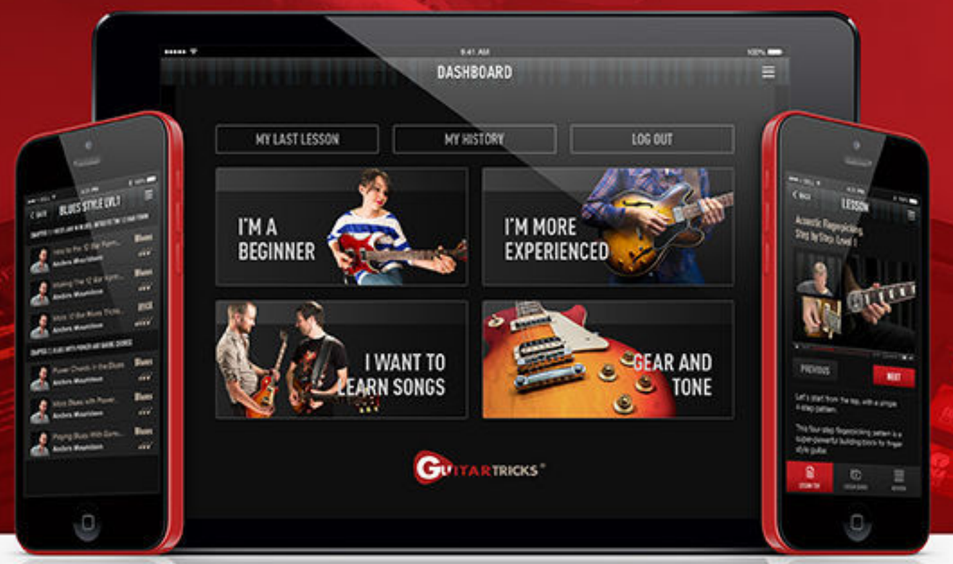

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REVEREND "AIRWAVE" 12-STRING ELECTRIC GUITAR

Review By **Dave Celentano**

STREET PRICE **$1,199**

Prepare to take a journey back in time when songs like The Byrds' "Mr. Tambourine Man," "Turn, Turn, Turn," "Eight Miles High," and The Beatles' "Ticket to Ride," and "A Hard Day's Night" were blasting from FM radios everywhere, and sounds of the electric 12-string guitar first dropped on the ears of an unsuspecting world. Since then the rock community has embraced the 12-string and bred some of the most enduring tunes of all time including Led Zeppelin's "Stairway to Heaven," Pink Floyd's "Wish You Were Here," and the Eagles' "Hotel California." Studio versions were often recorded on acoustic with the electric 12-string reserved for live performances of the same songs. Other classic 12-string songs include Rush's "Closer to the Heart," David Bowie's "Space Oddity," Boston's "More Than a Feeling," Tom Petty's "Free Falling," and Bon Jovi's "Wanted Dead or Alive." The list goes on. That's enough to wet anyone's 12-string taste buds! Now enough with the music history – here's the good news: Reverend Guitars just released "Airwave" – a soon-to-be classic, semi-hollow body, electric 12-string with a name as cool and retro as its look. The Reverend sent for my review was eye-catching in every way – from the body shape and slick reverse apostrophe f hole, to the nostalgic Alpine Green paint job. But don't let old school looks fool you.

FEATURES

Airwave has a chambered korina body and solid spruce top that make acoustic properties pop and harmonics ping, and a korina/walnut five-piece laminate neck, which provides durability to counter the extra tension of twelve strings. The guitar is equipped with modern pieces like pin-lock tuners and a super cool bridge system that includes twelve separate saddles, which allows for individual string intonation adjustments, aiding with tuning stability, and making chords sound sweeter over the entire fretboard. Very cool! Reverend designed the Airwave to play easily and includes a shorter 24¾" scale length, which lessens string tension and provides a relaxed playing experience for chording and riffing. The 1¾" wide graphite nut allows maximum space between string pairs for optimum playing and comfort – especially useful for players with big hands. The medium oval-shaped neck wasn't too fat and felt similar to a 6-string neck, which minimized acclimation time when using multiple guitars on a gig. I liked the extra wide frets and

found them extremely helpful for gripping the strings, which were light gauge 10-46. But the true heart, soul, and voice of the guitar are a pair of custom Reverend pickups - 'CP90 neck' and 'CP90 bridge' that sound spectacular. Each was designed to maximize tone and clarity for its specific position on the guitar, and boasting slightly less hum than most other P90's. They cleaned up nicely when played through an amp with a little distortion, and simultaneously rolling back the guitar's master volume. Three pickup control knobs decorate the face of the guitar: master volume, tone, and bass contour along with a 3-way selector switch. Cool feature - the bass contour is a secret weapon for pickup re-voicing on the fly live as you play. Get those P90s to twang like a single coil or growl like a humbucker right at your fingertips!

VERDICT

With the Airwave in your hands I guarantee you'll be playing the first few strains of "Over the Hills and Far Away," "A Hard Day's Night," or "Substitute" and proclaim Man, that was fun! This guitar is so cool and easy to play that you'll want to find more than one song to use it on every night!

BREEDLOVE – "PURSUIT CONCERT KOA"

Review By **Dave Celentano**

STREET PRICE **$999**

For the last 25 years Breedlove, an acoustic guitar manufacturer from Bend, Oregon, has steadily built a reputation with dealers and musicians for making award-winning stringed instruments. Their latest addition is no exception. The new, limited edition Pursuit Concert Koa has received raving reviews ever since its debut at the 2016 Winter NAMM Show, and deservingly so. This guitar is for musicians seeking a high-quality, reliable instrument that not only has delicious tone acoustically and while plugged in, but also looks like an elegant piece of art (and won't break the bank!). The Koa top, back, and sides are stunningly beautiful. More importantly, the solid top and unique truss support system guarantee a guitar that will last a lifetime with tone that improves through the years.

FEATURES

The guitar incorporates two ingenious Breedlove designs: a graduated top that's thinner on the bass side and thicker on the treble, and a proprietary bridge truss system that helps neutralize string tension at the bridge and disperse it to the sides and butt-end of the guitar allowing the top to vibrate more freely. This unique combination increases sustain and harmonic clarity in the lows, mids, and highs resulting in articulate notes and chords.

The Koa solid wood top, back, and sides yield a strong mid-range tone that will sweeten with age and add value to the instrument. But what attracted me most about the guitar was the thin, semi-gloss mahogany neck and rosewood fretboard, which was very comfortable and gratifying to play. The fret-job was impeccable and felt smooth up and down the neck, and there was no fret buzz. The guitar responded wonderfully with a cutting midrange that opened up the more I played it – whether softly or aggressively.

The Pursuit Concert Koa not only sounds great acoustically, but it also effectively mirrors the acoustic sound through an amp, PA, and recording software with a Fishman Sonicore pickup and Isys Plus on-board pre-amp system. The control panel features volume, bass, and treble control knobs for shaping tone, tuning, checking battery life, and using the phase button - a cool feature for live performances that helps reduce feedback at louder volumes and improve bass response at softer volumes. The output is located on the bottom of the guitar and offers two options: a ¼" jack for connecting with an amp or PA, and a mini USB to link to a computer and recording software. The 9-volt battery compartment is next to the outputs.

The guitar is topped off with fully enclosed gold machine heads that frame the Breedlove headstock logo; and their 18-to-1 gear ratio guarantees accuracy every time you pick up and tune the instrument.

VERDICT

It appears Breedlove held nothing back on the Pursuit Concert Koa. Based on its looks, sound, and quality, it's ready for the stage right out of the box! While other manufactures are producing four-thousand-dollar acoustic guitars made from dazzling Koa wood, Breedlove managed to deliver the goods for under a grand. It's a steal considering world-class craftsmanship, easy neck playability, top notch state-of-the-art electronics. Oh, and I forgot to mention that it comes with a padded gig for easy transport.

TECH 21 "TRADEMARK 30" GUITAR AMP

Review By **Dave Celentano**

STREET PRICE **$329**

The glory days of spandex, bandanas, and big hair may be a thing of the past, but the music of that era still beats in many hearts. In fact, a lot of the guitar tones developed during that time are still relevant. Tech 21, a New Jersey-based amp manufacturer and creator of the very popular SansAmp, keeps the torch burning and delivers big with Trademark 30 – a small, lightweight combo amp that captures the best of those classic sounds. I was already impressed with Tech 21's SansAmp (used for most of the electric guitars on my Wicked Music Box cd), but upon discovering that a modified version of the SansAmp GT2 pedal was the heart of the amp, I couldn't wait to fire it up.

FEATURES

Trademark 30 puts you in the architectural driver's seat with the easy-to-use control panel. Tone is designed by selecting combinations of nine Character attributes between Amp types, Mod (gain stages), and Speaker types. Then you fine tune with the drive and three-band active EQ. Just spin a few knobs and flick a switch or two. You'll have killer tones in seconds. For instance, pair a Strat with the Tweed Amp, Hi Gain Mod, and U.S. Speaker and you'll sound like Stevie Ray Vaughan. You've got a wicked Metallica tone if you select the Calif Amp, Hot Mod, U.S. Speaker, and ditch the mids.

Here's encouraging news for technology challenged guitarists: there's no wasting time with memory banks or scrolling through menus and presets. The seven sample settings in the owner's manual absolutely nail the characteristics of each amp and will have you sounding like the pros in minutes. Amp and artist tones stylized after Marshall, Fender, Mesa/Boogie, AC/DC, Van Halen, SRV, and Metallica are guaranteed to inspire any blues, rock, and metal guitarist. Sweet!

Trademark 30 emulates tube amps remarkably well using all-analog circuitry, which results in great tones at any volume. Plus, distortion tones are fatter, warmer, and more sensitive to picking dynamics. Are you digging it yet? 30 watts of power through a custom 10" speaker is loud enough for practice and monitoring; but what I appreciated about the unit was the XLR direct out. By providing a direct link to a mixer or PA, you can get the big studio, club, or concert environments without wasting time trying to find the right spot

for the mic. The ¼" headphone jack doubles as a direct out, which is cool since XLR might not always be available. You say it's too small to have in your back-line? No problem. The Trademark 30 has a 4-OHM speaker output that is capable of powering an external 2x12 or 4x12 cabinet while simultaneously defeating the internal speaker.

The amp has an effects loop and Accutronics spring reverb. But aside from that the focus is on clean, overdriven, and distorted amp tones, which sound remarkably authentic and will fool most sworn tube users. It comes with a one-year limited warranty for the original purchaser and a plastic slipover dust cover for when not in use (which might not be that often!).

VERDICT

Trademark 30 is everything I expected from Tech 21 and more. In addition to being a great amp for jam sessions, guitar lessons, and a multi-functional tone generator in the studio, its charming appeal with burlap-style grill cloth, rooster head knobs, and clean appearance will look snazzy in the office or domestic setting. Trademark 30 is for those that want a versatile and uncomplicated amp that produces great tones fast, so you can get to the most important thing: playing guitar!

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SINGULAR SOUND – "BEATBUDDY" FOOT PEDAL

Review By **Dave Celentano**

STREET PRICE **$299**

Bye-bye, metronome. Say hello to your new friend, "BeatBuddy" – a hands-free, on-the-fly, controllable drum machine in a stomp box format. Who is it for? BeatBuddy is designed with the guitarist in mind; but every musician – instructor, solo artist, songwriter, and music student can use it. The intuitive design is perfect for those who want artistic control of the drums without spending hours programming a drum machine. Within minutes of unwrapping the box you'll have tons of drum content at your fingers – err, feet! In December, 2013, founder and CEO David Packouz and his crew at Singular Sound ran a crowdfunding campaign to launch BeatBuddy. Within 24 hours their $75,000 goal was completely funded. When all was said and done they had reached almost $350,000 – history's most successful funding drive for a musical accessory. Now that's amazing!

BeatBuddy lets you effortlessly control accents, drum fills, and transitions between song sections and all by foot. Operating a drum machine has never been this painless and uncomplicated! There's something for just about every musical taste: rock, metal, blues (straight and swing), jazz, Latin, funk, reggae, R&B, punk, country, techno, world, and even odd times like 5/4 and 7/8. To retain a human feel, they used real drummers without quantizing. And it shows. The sounds are inspiring, dynamic, groove-friendly, and perfect for practice, recording, song writing, and gigging. There's nothing to program. Just plug in and play! Easy breezy.

FEATURES

The drum patterns are organized in menu form as "songs" containing two sections. For instance, verse and chorus, three different fills, song intro fill, and ending fill. Navigate between parts with a tap of the foot. A single tap starts the song, another tap plays one of three different fills, a tap plus a hold for two seconds transitions to the next section, and a quick double tap plays a fill to end the song. Perfect timing is not required to insert fills. The machine intuitively calculates where specifically you hit in the measure, and plays an appropriate fill ending on the first beat of the next bar. Genius! It comes with a preloaded SD card containing 10 drum kits, 21 different styles, and 200 songs, plus access to more content online. It's worth mentioning that the SD card must be inserted in the unit before operating, so make sure to bring it with you to the gig. Part of the pedals' simplicity is that you can't create new beats or kits with it, but additional ones can be used via MIDI and WAV files.

The unit has three control knobs: Volume and Tempo perform the obvious, but the Drum Set knob lets the user choose and apply one of ten different kits to the beat. For instance, fatten up a rock beat by combining it with a metal kit, or explore odd combinations like a dance kit with a jazz or techno beat. There are four navigational arrow buttons for scrolling through neatly organized menu options located just above the control knobs: a Tap tempo button in the center for manually establishing the meter, and a display screen that is bright and easy to read – even on a dimly lit stage. The display screen contains important information about the current drum selection like time signature, tempo, song parts, and a flashing metronome beat indicator, which makes it easy to know where you are in the measure (it's especially useful for new and odd time signatures). In addition, managing tracks that are active is easy with a clever color system, which shows the drum parts that are active. A red screen indicates song intro and outro, green shows current song playing, yellow is for fills, white marks a transition fill to the next part, and light blue shows the next song waiting in the cue.

True stereo inputs and outputs allow you to run a guitar through it to an amp or PA; and the headphone input and dedicated volume control is perfect for late night jamming, or previewing drum kits and beats before playing live. The midi sync option provides a direct link to recording software for when you're ready to cut tracks. BeatBuddy is the perfect addition to your pedal board and can withstand heavy stomping. The casing, knobs, and buttons are built tough; but the SD card is a little vulnerable as it sticks out the back of the unit. It comes with a power supply adaptor (no batteries) and USB cable to connect to a computer.

The BeatBuddy I received came with an additional two-button footswitch (sold separately and highly recommended!) that extends flexibility, and can be programmed to do several different functions. The default settings are a crash cymbal for accents on the left, and a pause button on the right.

From the perspective of a guitar instructor, I found the BeatBuddy to be an invaluable resource. Students hear and gain knowledge about different beats and styles, awakening their interest to explore new genres. Plus they get a chance to play with a real drummer instead of a boring metronome. It makes learning, practicing, and jamming fun!

VERDICT

This badass little stomp-box drum machine will not disappoint. After spending several days demoing BeatBuddy and having an absolute blast, I give it two thumbs up. If your drummer suddenly quits or spontaneously combusts, this pedal might just save the gig! It does not fall short on anything. Every musician and music student will benefit hugely from rehearsing, jamming, and performing with BeatBuddy.

EARTHQUAKER – "DISASTER TRANSPORT" DELAY GUITAR EFFECT STOMP BOX

Review By **Dave Celentano**

STREET PRICE **$215**

A small Akron, Ohio-based company barely a decade old and going by the name of EarthQuaker Devices has been steadily gaining momentum on the more established effects pedal giants. EarthQuaker's expanding line of guitar effects pedals emit out-of-this world sounds with names equally as unworldly like "Arpanoid," "Afterneath Otherworldly Reverberation Machine," "Black Eye," "Cloven Hoof Fuzz," "Zap Machine," "Palisades," "Crimson Drive," and "Interstellar Orbiter." Considering the endless number of effects pedals available and manufactures producing them, the EarthQuaker line stands out as hand-built, rugged, user friendly, and most importantly, ear friendly as you'll be treated to classic psychedelic sounds, textures, overdrives, and many new aural creations. EarthQuaker's "Disaster Transport" pedal is a 2-for-1 deal. It's a digital delay pedal piggy-backed with chorus (not included on the Disaster Transport Jr.) that replicates an old school vintage tape echo, with all its glorious lo-fi attributes, and a chorusing feature that impacts only the delayed signal, and ranges from nauseatingly intense modulation to subtle chorusing. This pedal will satisfy the most vintage-minded tone enthusiasts looking for authentic-sounding analog delay. The Disaster Transport produces a multitude of vintage-sounding delays and chorus effects including a convincing '50s style slap-back echo, the Edge inspired dotted eighth note repeats, psychedelic grunge chorusing/echo, pulsing hypnotic delays along with wickedly cool-sounding effects like lasers, intergalactic space wars, and spaceships taking off and landing.

FEATURES

The Time knob controls the delay, which ranges from 30ms (fully counter-clockwise) to 625ms (fully clockwise) and repeats ranging from one to almost infinite. I favored the spot between 9 and 10 o'clock on the Repeats knob where the echo diminished gently, and didn't overpower the dry signal resulting in aural clarity.

You can make quick and easy tone adjustments with the Tone knob while simultaneously filtering out noise generated from long delay times. This results in more

natural-sounding tape repeats. Roll the Tone knob back for warmer analog echo and clockwise for edgier tones.

The Mix knob is the master volume for the delay signal, and controls blending echo with the dry signal with the 12 o'clock position equaling the dry signal. The position above it boosts the delay signal louder than the dry level (up to four times the original signal) and below diminishes the effect from the original signal. To replicate the Edge's signature dotted eighth note delay, set the Mix level about 11-12 o'clock.

The Depth knob controls the modulation of the effected signal, which ranges from a nauseating pitch-bending warble, to a Leslie speaker vibrato and softer chorusing colors. Note: the modulation affects only the delay signal resulting in a crisp and defined performance by leaving the original clean and untouched. This is an excellent feature especially when coupled with a bit of distortion. Tip: to produce a more natural modulation, roll back the Depth as the delay time increases. Rate controls the speed of the modulation while a cool LED light pulses in time with the modulation to provide a visual tempo cue. Experiment with the two knobs simultaneously to produce the desired modulation/chorus effect.

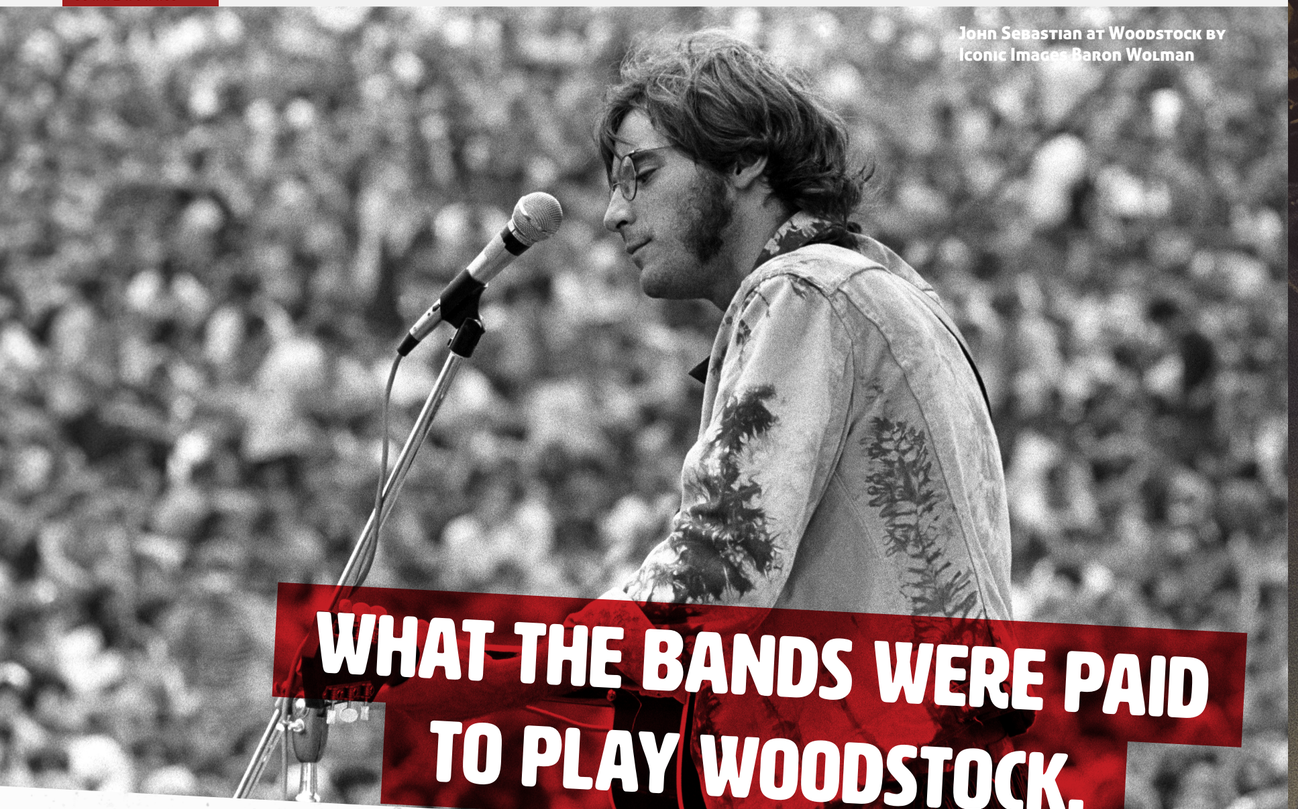
Tip: playing in time with the tempo of the delay is a popular way to use the effect. Plus it sounds great. Whether playing along with the delay as steady quarter notes, eighth notes, or tricky dotted eight notes working with a delay in this manner will definitely improve your timing – more fun than practicing with a metronome!

The Disaster Transport pedal is packaged in a durable metal case with heavy-duty knobs and switches, and powered by a DC power supply with a 2.1mm negative center barrel. EarthQuaker backs up all their products with a lifetime warranty *even from third party owners!*

VERDICT

One could spend hours exploring the variety of sounds and textures from this pedal. Considering the myriad of sounds Disaster Transport can produce, and that it offers two authentic-sounding effects in one package, you'd be hard pressed to find a better vintage-sounding delay pedal at this price. It's guaranteed fun every time you plug in your axe!

Dave Celentano teaches private guitar lessons in the Los Angeles area, authored a multitude of educational guitar books, dvds, and internet tutorials, and released several cds. His latest books "Michael Bloomfield Legendary Licks" and "Triads for the Rock Guitarist" are available everywhere and his latest cd "Desert Storm" is available on iTunes, Amazon.com, and CDBaby.com. For more info check out Dave's web site: **www.davecelentano.com**



John Sebastian at Woodstock by Iconic Images Baron Wolman

WHAT THE BANDS WERE PAID TO PLAY WOODSTOCK.

1.	**Jimi Hendrix**	**$18,000**			
2.	Blood, Sweat & Tears	$15,000	**16.**	Ten Years After	$3,250
3.	Joan Baez	$10,000	**17.**	Country Joe and the Fish	$2,500
4.	Creedence Clearwater Revival	$10,000	**18.**	Grateful Dead	$2,500
5.	The Band	$7,500	**19.**	The Incredible String Band	$2,250
6.	Janis Joplin	$7,500	**20.**	Mountain	$2,000
7.	Jefferson Airplane	$7,500	**21.**	Tim Hardin	$2,000
8.	Sly and the Family Stone	$7,000	**22.**	Joe Cocker	$1,375
9.	Canned Heat	$6,500	**23.**	Sweetwater	$1,250
10.	The Who	$6,250	**24.**	John B. Sebastian	$1,000
11.	Richie Havens	$6,000	**25.**	Melanie	$750
12.	Arlo Guthrie	$5,000	**26.**	Santana	$750
13.	Crosby, Stills, Nash & Young	$5,000	**27.**	Sha Na Na	$700
14.	Ravi Shankar	$4,500	**28.**	Keef Hartley	$500
15.	Johnny Winter	$3,750	**29.**	Quill	$375

WE HOPE *YOU* ENJOYED OUR THIRD ISSUE.

We look forward to sharing more with *YOU*.

TELL US WHAT *YOU* THINK!

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